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THE ETUDE.

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MANY parents are in a quandary as to their boy. He enjoys music, is undoubtedly musical, but dislikes to practice. The fault may as easily be at home as with the teacher. The following questions have a personal bearing for the parents: Is your piano a fairly good instrument? Is it in good tune and order? Is your music-room well lighted and comfortable? Is it occupied with the constant life of the family while the child is trying to practice? Are there other children about, either in or out of doors, who are enjoying their sports while your boy is practicing? If he is somewhat advanced does he use the pedal wrongly and altogether too much? Does he make his melodies and accompaniments about as quick in power? Does he play constantly and uniformly loud, making but little if any contrast? Are his pieces so difficult that he never learns one well enough to play it unbrokenly and with a free expression? Are the pieces he plays on really musical, or are they too scholastic for his present stage of musical development? Do you encourage him when you can find a little work done which he has tried to do well? Is music popular among his associates or do they sneer at piano-playing as fit only for girls? Pardon me, but when he runs in to ask if he may engage in some sport or go to make a short visit to some neighboring boy do you always say, No! and set him at this practice? Have you done what you could to make music a pleasure instead of a task to him? Does the boy know that advantages social and refining, financial and helpful, musical skill will give him when he is "his own man"? If you are really anxious for the boy to do better, read these questions over again and think out and act upon answers helpful to him.

THE M. T. N. A. starts off on a new plan this year. The voting and active members are to be delegates, representing music schools, conservatories, colleges, musical societies, and the State associations. Music teachers and musical people not included in the above lists can become members, but have a less active part in the management of the business affairs of the Association. But the practical good of the concerts, essays, etc., is in no wise lessened by this fact. Yet the restrictions are not so close as would seem, for the details of membership classification are flexible. The coming meeting

will decide the future life and usefulness of the Association. The friends of musical art should do all in their power to make this the greatest meeting in the history of the Association. There is a power in organization that the members of our profession need. The present plan of membership bids fair to make the Association a great tower of strength in the development of our art. THE ETUDE believes that it will be for the interest of every teacher, advanced pupil, and musical amateur to attend this great meeting, for the artists and music to be heard there will make a great musical festival, for the programs will include all branches and styles of music. These Association meetings, when conducted as this promises to be, give more music for the money than can be heard in any other way, and hearing all branches and kinds of instrumental and vocal music brings a culture and broadening out of taste not to be had in ordinary concert going. Those who are fortunate enough to attend this meeting of the Association will round up their year's work with a grand climax of musical enjoyment.

SPAIN has not been a great factor in the musical world. Her representative at the present time is probably Sarasate, the great violinist. Outside of him there are no figures of prominence.

THE question, how can our community be made more musical, often comes up in the mind of a progressive teacher. To such a one the suggestion may be made to attempt to induce the editor of one or more of the local newspapers to open the columns of his journal to items of musical interest and to give reasonable space to local musical news. If the public reads about music an interest will be developed in the subject. If the names of composers and artists become familiar to a reader he will want to know about their works. If a subject be kept before the public, if the public be made to know that it is the right thing to be interested in a subject, it will become interested. Even the pursuit of a faded legend good results behind in some cases.

THE broad-minded, liberally educated musician is not made in a few years, but rather is the product of the grasping and assimilation of progressive ideas. He who advances not, falls back. In art, originality still has wide fields to encompass, great battles to win.

It is a common thing to read in print that mental training must accompany the usual training of a music student. We believe this thoroughly, but think it well to suggest that in the case of young pupils it is well directed make haste slowly. A well-systematized, well-directed course of training tends to cause both kinds of development to go hand in hand. An advance in technical proficiency makes it possible for the mind to grasp a principle more clearly. It is well not to lose sight of the reciprocal influence of technical and mental development.

Is there any real reason why pupils should entirely discontinue work in summer time? It is well known that the muscles and nerves lose pliability and rapidity of action through disuse, and it is certain that a disconnection of practice and study has some drawbacks. The timidity of practice and study has some drawbacks. The suggestion is made that a pupil should take up some

part of technical work in which he is deficient, and devote at least one hour a day regularly during the summer months to this one thing.

THERE is a danger that the growing inclination for summer recreation may react injuriously on the American people. It is not to be denied that our heated season, almost torrid at times, is not favorable to work, yet it is to be urged, on the other hand, that our national intensity leads us to make too serious a thing of recreation. We make a business of pleasure seeking.

It is never well to lose sight of one's life work entirely, and unless a man is absolutely overworked, unless his vitality has been reduced by persistent expenditure in some one direction, he should be able, nay, inclined to keep in touch with his particular field even during months in which rest and recreation are important. The teacher can do some solid reading,—an hour every day will return noticeable results at the end of the vacation season.

A FEW teachers have expressed a dislike of editions of the classics that are fully edited, yet the majority of teachers have found them helpful. Pupils find in these extra helps suggestions of great value to them while they are learning the pieces, and teachers by these helps have been enabled to demand better work from their pupils—in fact, have learned much of value from them.

In closely edited pieces, with their many marks of expression, there is much beside the mere notes to attract the attention of the player. When reading at sight these marks may be somewhat of a hindrance, it is true, but there is very little sight-reading in the higher grades. Therefore there is but little real hindrance in these expression marks. On the other hand, they point out to the student where and how to give definite effects in expression. They help him in every obscure point. They call his attention to many subtle effects that by himself he would never find. The experienced teacher is not hindered by them, even if he does not agree at every point with the editing of the piece, but the young teacher will feel gratified to find in these annotations and helps the very things that he may have brought to the attention of his pupil repeatedly in former lessons. Thus the pupil acquires a fuller confidence in his teacher. But no pupil will be confused once he has learned the piece; he then plays the content of the piece, not the bare notation. Hence our fixed conclusion: That the great mass of pupils will by far the greater part of the teachers of our country find well and fully annotated editions helpful, and that no one need allow even the fullest editing and most complete annotations to hinder in any way either him or his pupils. But, contrarily, these helps are a constant monitor, standing in the place of the teacher while the pupil is at his instrument, demanding of him that he shall do systematic work. The annotations in nearly all cases are for the pupil and not for the teacher. They represent the teacher while the pupil is practicing the piece at home.

THE musician should try to discourage the people who he meets in social intercourse from "talking shop." It is very embarrassing to a musician to be asked about local players or singers. He can not always conventionally praise, he dare not condemn. Then, too, he should keep his mind away from his work, even if "small talk" and petty penmanship be the only refuge.

Woman's Work in Music.

The choice of tempo of a composition seems largely a matter of taste and temperament, yet great conductors and players vary more in the details of the reading of a composition rather than in the general tempo.

* * *

It may be advisable to divide the Music Teachers' National Association into two sections, the Eastern and Western, to meet alternate years, each to have its separate officers. There will be many advantages in a scheme of this kind that it will be well to consider. Perhaps this might be added to the number of topics that will be discussed at the meeting of the delegates at the New York meeting. Is the idea worth considering?

* * *

CAN we reduce the art life to facts and figures? Many a young man chooses the musical profession from very obscure and illy-conceived ideas. Let us examine the ennoblements of the profession from the business standpoint of investment and return.

Let us take a boy and see him through his course of music training. His parents, it may be, give him no less than five years of training at home with a private teacher. Let us average these lessons at two a week, \$1.00 per lesson, about fifty weeks in the year, leaving aside holidays, summer vacation, etc. This expense and music will possibly slightly exceed \$100 per year; five years, \$500.

The next step is a course in a first-class conservatory. The total expense here, as a rule, is not more than \$1000 per year, which, for a four years' course, will involve an expenditure of \$4000. It must not be forgotten, however, that during this period many students are money earners, so that the net outlay may even be less than the sum quoted.

Perhaps a European polish is deemed necessary. Let us allow two more years: eleven years of study, systematic, and all tending toward the end—professionalism. The outlay is liberal, \$1200 per year; \$3000 for two years. We have had an expenditure of \$7500.

The musician is now of an age and with an experience that fit him for a worker—a money-maker. He finds a location and puts himself in the business. In all probability he teaches piano; perhaps, also, singing and organ, plays the organ in some church, leads a choral society, or holds some other executive position, and thus enjoys a broad field of activity. His earnings at a moderate rate of compensation are not likely to fall below \$1000, and may reach above that sum—\$1200, \$1500, or \$3000.

Let us take the mean sum, \$1500, as the earning of a well-equipped professional musician in a small city. In our large cities the incomes will range higher, to \$5000, and there is said to be some men in the largest cities whose professional pursuits bring them in \$10,000 a year.

What does an income of \$1500 a year represent? At the legal rate of interest it is equal to the yearly income of \$25,000; or, to put it in another way, the musician, at an expense of equipping himself, at a very liberal estimate, of \$7500, is able to enjoy a return equal to the ordinary earning power of \$25,000.

Musicians are proverbially unbusinesslike and prodigal. Their diversion from the habits and ideas of trade has something to do with it; but it is still not true that with many musicians it is a case seemingly of "come easy, go easy."

By way of application, is it not fair to urge on the members of the profession that they view the talent implanted in them, the hours of toil and study, of self-denial and oftentimes sacrifice, the money expended, as a capital to be as carefully conserved and added to as if it were actually expressed in figures and printed in a commercial agency report? If this view becomes a part of a musician's life and thought it will be more likely to care for his capital, and be more conservative and prudent in all his dealings. He will be a greater honor to his profession. Such a view, if generally, would tend to bar and banish from the ranks illy-equipped men and women; for skill and training and real ability would be recognized as a capital capable of being expressed in figures and carrying with it a responsibility as weighty as any business involving a similar amount of money.

Woman's Work in Music.

SALEM, N. J., has a wide-awake, progressive organization under the direction of a woman. During the past season they had a series of musical lectures by Mr. T. W. Sarrette, the illustrations being rendered by the club. In connection with this a chorus and orchestra—the latter containing sixteen members—were organized and a spring festival held in April. It is the first purpose of the officers and members to maintain a permanent organization.

* * *

MRS. EDWIN F. UNT, president of the National Federation of Musical Clubs, has left Berlin and returned to her home in this country.

* * *

A FRENCH magazine, directed by French ladies, and which occupies itself with the refined progress of women and pays much attention to music, is "Les Femmes de France." The "Review" is about to open a systematic campaign for the propagation of the French language, which will make interesting reading for American students in Paris.

* * *

THE youngest daughter of Mark Twain has developed a fine voice. It is now under the care of one of Vienna's most famous teachers. It is reported that she will go on the operatic stage.

* * *

ANNOUNCEMENT is made that Gluck's "Armida" may be revived at the Paris opera, and that Calvé will appear in the title rôle.

* * *

ANTONIO TERRY's millions can not bring the happiness to his bride which she enjoyed as Sibyl Sander son, the opera singer, for she is critically ill with paralysis, and his great fortune can not restore her to health and strength. One of her greatest desires is to hear music. One day the prostitute singer said she wished she could hear the opera once more. Without a moment's delay her husband gathered a miniature company of the best singers, and they gave a performance of "Eclair-monde" in the invalid's room. It was a reminder of her most brilliant triumph and it made her happy.

* * *

AN opera by Ethel M. Smyth, an Englishwoman, is to be given at Weimar under the direction of Stavenhagen.

* * *

THE ungallant attitude of men of letters toward women has through all time been subject for comment. And the great musicians are not far in advance of their brethren of books in this respect. Even to-day, with all the achievements of woman in music, both creative and interpretative, it is the custom to sneer at her work and to deny her any place among the builders and preservers of the art. Among the giants of music who set themselves in opposition to women in music no one has been more severe than Rubinstein, who is credited—or discredited—with having said that "the growing increase of women in the art of music in instrumental execution as well as in composition dates from the second half of our century; I consider this excess also as one of the signs of the downfall of our art."

The fact is that women have attained to a place in music which entitles them to a better recognition by the masculine members. Even in the few years which have gone since Rubinstein uttered the ungallant remark ever before in a like period. As composers all over the world have contributed largely to the simpler forms of music and their sweet little songs have grown into popular use. In America several women composers have done more than this, and their compositions have found places with the master music in the concert room. In fact, it is time that the sneering at woman's work in music ceased and more attention given to what she has done than to what she has failed to do. That is the way to encourage her to do more. In certain lines

of literature woman has enriched the language; it is not at all impossible that with proper encouragement she may prove no less productive in the intellectual realms of music.

* * *

It clubs engage or invite professional assistance they should guard very carefully against permitting on the same program weak amateurs. It is certainly a courtesy due those who give or sell their services to make their appearance successful, and there is no possibility of success in a program where this matter is disregarded. There can be no more serious affront to a professional standing, because it is lowering his dignity, his value, and the public opinion to have him one of several and to have the several consist of pupils who are taking this means to overcome nervousness or to play in public because they have friends in the club who invited them to show what they can (not do). Much good work for music is done through the medium of the clubs, but the possibility of doing more is very large. It should be done in a methodical, systematic way and not make it a case of "omnium gatherum."—*Courier.*

* * *

WOMAN is going to challenge the great composers of the past as well as the masculine composers of the present. She has entered pretty nearly all the fields of development of art, science, and learning, surpassing man in many of those fields. Another says she is deficient in imagination. From that charge we also demur. We find woman almost too imaginative, and frequently, to the regret of man, she imagines quite correctly, and he finds himself in somewhat of a dilemma by reason of her vivid and correct imagination; so that when we come to analyze the reasons why woman is not a great composer of music, we see how little there is in the reason assigned. The reason why there are not great women composers of music is because man has monopolized that field. We man now proposes to contest it with him, and to masculine composers of music we sound the warning note. Beware of woman's ambition, woman's fidelity, woman's past achievements, woman's determination and will, for when woman sets out to accomplish her will, where she fails man can not hope to accomplish.—*JUDITH FERGUSON* before the M. T. N. A.

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MISS SUZANNE ADAMS, who made her debut at the opening of the Covent Garden opera season, London, was born at Cambridge, Mass. Miss Magnerie, an other popular American singer, who is also a member of this company, is a Kentucky girl. Both these singers received their early training in Boston.

* * *

A LONDON critic says Mrs. Bloomfield-Zeiser "combines a masculine force of execution with a delicately feminine style of treatment."

* * *

ETELKA GERSTER, the once famous prima donna, is directing a school of vocal music in Berlin.

* * *

MARIE VAN ZANDT, the popular American opera singer, was recently to Professor Tschetoff of the University of Moscow, a scientist and scholar of renown in Russian educational circles.

* * *

Two American women recently produced original compositions in Berlin. Miss Helen Crane, a pupil of Philip Scharwaka, was an orchestral artist. Miss Marguerite Melville, who is also an unusually fine executant, gave four songs, besides a sonata for violin and piano.

MUSIC TEACHERS' NATIONAL ASSOCIATION

The Twentieth Annual Convention will be held at the Waldorf-Astoria, June 23 to 27, 1898.

THURSDAY.

10.30 A. M.—Inaugural meeting, opened by Rev. W. H. P. Faunce, Pastor of the Fifth Avenue Baptist Church; addresses by the Mayor of New York, Rev. David James Burrell, D.D., President Herbert Wilber Green, and others.

10.30 A. M.—Concert: New York's most famous String quartet; Miss Charlotte Walker, soprano; Perry Averill, baritone.

4 P. M.—Symposium on General Culture in Music. Addresses by Professor George B. Penny, Dean in the University of Kansas; Dr. Henry M. Leipsig, Mr. W. D. McCrackan, Mrs. M. Fay Pelree, New York, and other prominent educators and writers.

8 P. M.—Grand Reception in the Colonial Room, tendered to the musical profession of America by the Local Organizing Committee of New York City.

Concert in the Auditorium.—Chevalier Giuseppe Ferma, pianist, short miscellaneous program, ending with Liszt's new song cycle, "In a Persian Garden," rendered by prominent Metropolitan artists.

FRIDAY.

10 A. M.—Symposium on Vocal Culture, opened by an address by F. W. Wodell, of Boston; subject, "Some Aspects of Vocal Teaching in America," followed by Arnold W. Meyer-Tegg, of Baltimore, on the "Psychological Method of Vocal Teaching." Other eminent speakers will follow and the Symposium will close with a paper by Dr. Frank Miller, of New York, on his new discovery, which will greatly interest vocalists.

11.30 A. M.—Symposium on Sight Singing in and out of the Public Schools. Addresses by W. A. Hodgdon, of St. Louis, "Note Singing and its Proper Place in the Public Schools;" Miss Mary F. Burt, of New York, "The Galla-Paris-Chève Method of Sight Singing;" Eva B. Dilling, of Philadelphia, "Sight Singing as the Foundation of Musical Education;" John Tagg, of Newark, "The Tonic Sol Fa Method of Sight Singing," and others.

2 P. M.—Concert.—Miss Florence Terrell, pianist; Miss Louise Westervelt, soprano; Miss Flavie van der Ende, cellist; Wm. H. Rieger, tenor; Miss Ida Branth, violinist; Carl Duft, basso.

4 P. M.—Symposium on Church Music. Introductory address by Cecil P. Poole; papers by Thomas Whitney Barrette, Walter Henry Hall, George Edward Stubbs, Chas. Whitney Coombs, and Richard Henry Warren, and illustrations by boy and mixed choirs.

8 P. M.—Grand Orchestral Concert.—Overture, H. W. Parker; Dances, Bruno Oscar Klein; Violin Concerto, Homer N. Bartlett, which was to have been played at the last convention; the Raff Concerto, solo by Wm. H. Sherwood, of Chicago; "Symphony in C," W. W. Gilchrist, Philadelphia.

SATURDAY.

10 A. M.—Symposium on the Conservatory System. Charles H. Morse, of Brooklyn; Miss Amy Fay, of New York, and others. Discussion.

11 A. M.—Lecture Recital, by H. E. Krehbiel, of New York.

2 P. M.—Composers' Concert, at which America's most popular song-writers will appear as accompanists. Their compositions to be rendered by favorite artists. Arthur Pote, Clayton Johns, Charles B. Hawley, Harry Rowe Shelly, Dr. Gertrud Smith, W. W. Gilchrist, Henry Holden Huss, Homer N. Bartlett, C. Whitney Coombs, and others have consented to appear.

MUSIC TEACHERS' NATIONAL ASSOCIATION

4 P. M.—Concert. Brooklyn Cantata Club, Albert Gerard-Thiers, director; Miss Elsie von Grave, pianist, and miscellaneous program.

8 P. M.—Concert. The famous Liederkreis Society of New York; new quartet by Bruno Oscar Klein, and miscellaneous program.

SPECIAL SERVICES TO BE GIVEN ON SUNDAY, JUNE 26th.

11 A. M.—Marble Collegiate Church, Fifth Avenue and Twenty-ninth Street. Richard T. Percy, organist and choirmaster.

3.30 P. M.—Church of the Association, Fifth Avenue and Tenth Street. Mr. Chas. Heinrich, organist and choirmaster.

4.15 P. M.—St. James Church, Madison Avenue and Seventy-first Street. Mr. Walter Henry Hall, organist and choirmaster.

8 P. M.—Calvary Church, Fourth Avenue and Twenty-first Street. Mr. Clement R. Gale, organist and choirmaster.

8 P. M.—St. Mark's Church, Second Avenue and Tenth Street. Mr. Wm. Edw. Malligan, organist and choirmaster.

MONDAY.

10 A. M.—Symposium on Harmony; short papers by Ferdinand Dunkley, Dr. H. R. Palmer, S. Austin Pierce, Dr. H. A. Clarke, and others.

11 A. M.—Business meeting of the Association, when all matters under discussion in the Council of Delegates will be presented to the Convention for final vote.

In the afternoon there will be a series of interesting programs: papers on special subjects with illustrations, piano recitals, chamber music, and miscellaneous special musical features.

8 P. M.—The Oratorio, "St. Paul," with orchestra, chorus, and solo artists. Walter Henry Hall, director.

ADDENDA.

Since preparing the above, the following attractive features have been added to the program:

A Song Recital by Max Heintzsch, illustrating new methods of class and private instruction, by Mrs. A. K. Virgil.

REDUCED RATES.—The railroads have granted rates of one fare and one-third with a time limit of fifteen days after the close of the convention.

H. W. GREENE, President, 487 Fifth Avenue, New York.

M. Z. PHILLIPS, Cor. Secretary, 487 Fifth Avenue, New York.

In addition to the foregoing programs in the Auditorium may be mentioned the Educational Exhibits in the Conservatory adjoining, by prominent publishing houses of America, which will afford musicians and teachers opportunity to examine the latest publications and novelties pertaining to musical education.

The Colonial Room, which will seat 250 people, is also at the disposal of Delegates to be held there, and during the four days many programs will be given, with prominent artists, speakers, and essayists. These programs will be calculated to give the teachers and composers an opportunity to present their various claims and specialties to the best advantage.

QUESTIONS TO BE CONSIDERED AT THE M. T. N. A.

1. Shall the Constitution be revised? (*Suggestions.*) The present reading of the Constitution was made brief and simple almost for the exclusive purpose of giving the Council of Delegates, which meets this year, proper opportunity to undertake its responsibilities in regard to future modes of activity, with the expectation that that body would adopt a constitution by which, in its judgment, it could best conserve the interests of the Association.

2. Shall the "Music Teachers' National Association" be changed to the "National Association of Musicians"? (*Suggestions.*) It has been urged that the scope and usefulness of the Association would be greatly extended by discarding the word "teachers," thereby embracing the entire musical field.

3. If the Musicians' National Association is organized, what standing therein shall be granted to the membership of the M. T. N. A.?

4. What qualifications must one possess to be accepted as a member of the new Association?

5. Shall some method be adopted by which the members shall be entitled to certain privileges or distinctions? (*Suggestions.*) The plan has been suggested that a fee of ten dollars be paid by each member. In consideration of this fee he would receive a certificate of life membership and the official organ and report of proceedings for one year; thereafter there should be one dollar a year dues, failure to pay which would not invalidate membership, but would only deprive a member of the official organ and the annual report.

6. Shall the delegate system be perpetuated?

7. If so, what qualification should be required of a member of the delegate council?

8. Shall delegate members be elected or appointed, or both?

9. Shall the power of appointment be vested in the president or in a committee elected by the Council of Delegates, to be known as a Committee on Delegate Membership?

10. How many grades of membership, and how shall the several grades be designated?

11. Shall the Association publish a journal in its own interests? (*Suggestions.*) Offers have been made by various musical journals to act without expense to the Association as its official organ.

12. Adoption of a set of by-laws.

13. Shall the Association inaugurate a leading course for its members?

14. Shall the Association have a permanent place of meeting?

15. Shall the next meeting be a meeting of delegates only or a convention for the entire Association?

PERSISTENCY.

PERSISTENCY is characteristic of all men who have accomplished anything great. They may lack in some particular, may have many weaknesses and eccentricities, but the quality of persistence is never absent in a successful man. No matter what opposition he meets, or what discouragements overtake him, he is always persistent. Drudgery can not disgust him, labor can not weary him. He will persist, no matter what comes or goes. It is a part of his nature; he could almost as easily stop breathing. It is not so much brilliancy of intellect or facility of resource as persistency of effort, constancy of purpose, that gives success. Persistency alone is the secret of triumph, because they know there is no keeping him down. "Does he keep it—is he persistent?" This is the question which the world asks about a man. Even a man with small ability will often succeed if he has the quality of persistence, where a genius without it would fail.—*"Music Trade Review."*

MUSICAL ITEMS

LOUISVILLE, Ky., held a successful music festival last month.

The famous La Scala Opera House, in Milan, is to be opened again next winter.

The St. George Glee Union, of London, has a record of 350 consecutive concerts.

SIR ARTHUR SULLIVAN is writing a new opera on a Greek subject. Has he eschewed the comic opera?

A NEWLY organized composers' union in Berlin is named the *Faustbund*. What's in a name, anyway?

A NEW work on Liszt by Edward Reines, a pupil of the great master, was recently published in Dresden and Leipzig.

MRS. ANDREW CARNEGIE has given \$10,000 for a pipe organ to be placed in the Carnegie Library building, at Braddock, Pa.

"SLAY" (Dance of the Dervishes), by Balakireff, is considered by some critics to be the most difficult piano solo ever written.

THE original score of Rossini's "William Tell" has just been acquired for the library of the Paris Conservatoire; it \$1400 was paid for it.

THE National hymns of China are of such extraordinary length that it is stated that half a day would be required to sing them through.

A PARKWELL concert was featured to Mr. William L. Tomlin, of Chicago, by the Apollo Club, of which he has been a director for many years.

MR. R. B. MILLER, the well known pianist, composer, and teacher, of New York, will return to his native place in Wales and reside permanently.

HEYBROOK, a violin teacher of the Liège Conservatoire, died a short time since. Among his pupils were Musini, Manick, Kémy, and, one report says, Ysaye.

THERE is great rivalry among the European musical centers to secure conductors for their orchestras. Richard Strauss has been engaged for the Berlin Opera House.

IN Markneukirchen, Saxony, there are about 16,000 people engaged in the manufacture of violins. This is one of the centers for the making of "trade" instruments.

THE Annual Convention of the Music Teachers' National Association will be held at the Waldorf-Astoria Hotel, New York City, from the 23d to 27th of this month.

THE estate of the late Anton Seidl is valued at about \$50,000. The Richard Wagner Museum at Weimar, Germany, receives his magnificent collection of Wagner music.

THE bugle which sounded the first order to charge at Balaklava, where the famous "Six Hundred" immortalized themselves, was sold to a collector for \$1800 recently.

THE Indianapolis musical festival was very successful. Mr. Frank van der Stucken, of Cincinnati, was the conductor. Emma Bach and David Bispham were among the soloists.

THE thirteenth May musical festival was held in Cincinnati 24th to 26th ultimo. Works by Bach, Berlioz, Beethoven, and Grieg were among the principal productions.

THE Indiana Music Teachers' Association will meet at Lafayette the last week in June. A very interesting program of concerts, recitals, lectures, and essays has been arranged.

HENRY PARKER, the English composer, says: "London musical society is no middle class; its just all

Wagner at the top and circus tunes at the bottom." How about many other cities?

SUSA's new spectacle, "Trooping of the Colors," is meeting with the usual great success of all his ventures. The "March King" is said to have given up the projected trip to Europe with his hand.

A MUSICAL instrument resembling a clarinet, but sweeter and more plaintive in tone, has been discovered among one of the Indian tribes. What a boon for composers who are in search of new "color."

PIANO students will be interested to know that Ehrlich's "Ornamentation in Beethoven's Piano-forte Works" and "Ornamentation in J. S. Bach's Piano-forte Works" have been translated into English.

THE veterans of the English lyric stage still hold on. Charles Santley, the famous baritone, is still heard in concerts. He is now sixty-four years of age. What a long and successful career he has behind him.

THE combination of music and recitation has received new impetus in Germany from the fact that Posart, a celebrated actor, and Richard Strauss have given a reading of Tennyson's "Enoch Arden" with Strauss at the piano.

A MUSIC trade journal has been interviewing manufacturers of musical instruments as to the effect of the present war upon business. Manufacturers of military drums are having a big boom, and files are in great demand.

SPRINGFIELD, Mass., is to have a music festival under the direction of Mr. G. W. Chadwick, assisted by fifty players from the Boston Symphony Orchestra. Parker's "St. Christopher" is one of the chorals works to be rendered.

A GRAND Norwegian festival will take place in Bergen, Norway, from June 27th to July 3d, under the direction of Edvard Grieg. A special concert-hall has been built for this festival. The music will be exclusively Norwegian.

THE meeting of the Illinois Association will be June 28th to July 1st, in Handel Hall, Chicago. A large number of well-known artists and lecturers will assist in the programs. Mrs. George B. Carpenter, Steinway Hall, has the program in charge.

THE music festival at Albany, N. Y., was a splendid success, according to the local press. Horatio Parker's "St. Christopher," Mendelssohn's "Athalie," and excerpts from Wagner's "Parsifal" were given. Elliott Schenck was the festival director.

HANDEL's "Messiah" is to be given at Frankfurt, Germany, as nearly as possible under the conditions of Handel's own time. The additional accompaniments written by Mozart and Franz will be discarded and the singers will add their own vocal ornaments.

PROF. J. K. PARKER, of Harvard University, gave a course of lectures on the chamber music of Beethoven and other modern masters during the present collegiate year. This course was supplemented by a series of chamber concerts by the Kneisel and Adamowski quartets.

OWIDE MUSIN, the concert violinist, so well known to the musical public of this country, who is now the head of the violin department in the Liège, Belgium, Conservatory, will spend six months of every year in New York, and also form classes in violin instruction in the latter city.

THE New York State Music Teachers' Association will meet at Binghamton. An interesting, instructive, and stimulating program of essays and discussions has been prepared. Gonod's "Redemption" will be given with orchestra. The secretary is Mr. F. W. Riesberg, 9 West Sixty-fifth Street, New York.

A NEW feature has been introduced on board the ocean liners plying between England, India, and Australia. Music is an indispensable factor in dispelling the tedious incident to a long ocean voyage. Booths for the sale of

musical instruments have been established. The largest trade is in cheap pianos and mandolins.

PIANOMAKERS are seeking a substitute for the spruce fir used for sound-boards. It is becoming more and more difficult to procure, and, of course, more expensive. The large lumber firms of Europe are introducing a regular system of forest culture in order to prevent denudation of the localities in which the fir is still found.

A BOSTON paper comments on a unique idea in organ recitals. Mr. B. J. Lang often invites a few friends to accompany him to historic King's Chapel on Sunday evenings for an hour of meditation and hearing of the great organ works, the chorists being but dimly lighted. The emotional effect of the music is wonderfully heightened, it is said.

THE central figure in the musical world used to be the prima donna; but the development of the modern orchestra and Wagner have changed all that, and the conductor has ousted the *diva* from that place. Wherever one looks—London, New York, Berlin, Paris, Vienna—it is the conductor question that is agitating the minds of the musical public.

SAINT-SAËNS is to go to Buenos Ayres to reorganize the musical conservatory there. His new music drama, "Dejanire," is much talked about. It is said to be a peculiar composition. The actors are to speak the lines in rhythm with the music, and there will be a large chorus to illustrate the action of the story after the fashion of the old Greek chorus. Only five characters appear—three women and two men.

LUDWIG THEODOR GOVUY died at Leipzig during the past month at the age of seventy-nine. He was educated at Paris, having gone there first for the study of law which he dropped for music. He was almost as much German as French, and was a close friend of Hiller and Mendelssohn, whose influence is reflected in his compositions. His works for orchestra and in chamber music are considered among the first rank.

ANNOUNCEMENT has been made in the public press that Emil Paer will be succeeded in the directorship of the Boston Symphony Orchestra by William Gericks, a former conductor. This was contradicted recently by a Boston paper which says it is not certain that Gericks will come. Meanwhile, New York papers announce that Mr. Paer is to take charge of the New York Philharmonic Orchestra. If his contract with Col. Higginson is not renewed, it is said that Paer gets a bonus of \$10,000.

DIRECTORS of orchestras belonging to public institutions, such as the royal or municipal opera houses in Europe, are pensioned, after a specified term of service, just like other public functionaries. Dr. Hans Richter's term in Vienna will be finished next year, and his pension will be continued to his widow and children after his death. Is it strange that it is very difficult, if not impossible, to induce such men to locate in the United States when their future is so much better provided for abroad?

PROFESSOR D. OSKAR PAUL, a well-known German musical literature and theorist, died recently in Leipzig. He was a pupil of Plaidy and Richter, and later, in 1869, teacher of piano-forte, harmony, counterpoint, fugue, and composition at the famous Leipzig Conservatorium. His works include a "Manual of Harmony," "History of the Piano-forte," "Hand-Book of the Vocal Art," and an edition of Hauptmann's posthumous "Theory of Harmony." He was connected with the "Leipziger Tageblatt" as musical editor at the time of his death.

REMYNY, the famous violinist, died in San Francisco, May 15th. The circumstances were tragic in the extreme. He had played several selections at an afternoon concert and was received with great applause. He responded with an encore, "Old Glory." This carried the excitement up to the highest pitch and he was again called to the front. He responded with Debussy's "Parsifal," and had played but a few measures when he leaped forward and was seen to fall. Death was instantaneous. He was a Hungarian by birth, was sixty-four years of age, and leaves a widow, son, and daughter, who live in New York.

THOUGHTS SUGGESTIONS AND ADVICE

Practical Points by Eminent Teachers

STUDY NATURAL.

CARE W. GRIMM.

SATISFY the inborn sensibility to the beauty of nature; do not let it perish in consequence of too great application to your art. Strengthen body and soul by frequently roaming in free and glorious nature. Wander through field and forest, over mountains and valleys, by stream and by sea. Do not delay it until you make a vacation trip. Set aside a time every week, in summer and winter, when you will stroll through fields and woods, through valleys and meadows. See the sun rise and set it set. Walk out in a moonlight night, and admire the scenery. Be out in a starry night, and meditate upon eternal truths. Notice your surroundings. Soundless stillness about you! It seems as if the whole world lay in a blissful trance. The leaves of the trees scarcely stir with the gentle breath of air. You hear no sound save the humming and buzzing of myriads of insects. Let this grand repose of all nature pour itself into your heart and make your bosom heave with rapture and reverence. Then go back to your piano and play a Beethoven Adagio or a Field Nocturne. If there is any soul at all in you, you will be aroused and play with more expression, and have truly gained more than if you had stayed at home, pecking away at some extremely difficult and even useful étude, merely training your fingers and not elevating your heart and soul.

DEVELOP INDIVIDUALITY.

PIERRE V. JERVIS.

THE good teacher will strive to develop the pupil's individuality, explaining the principles upon which expressive and artistic interpretation is based, encouraging the pupil to do for his own thinking instead of passively accepting the teacher's *ipse dixit*. At a recent lesson a pupil brought a piece in which I had marked a certain passage forte. She said, "I can not bring myself to play forte in this place; I feel it piano." This evidence of a disposition to think for herself was so gratifying that, notwithstanding the fact that her interpretation was open question, I directed her to play the passage in any way she chose, if she really felt it in that way. Develop individuality, even at the risk of a questionable artistic rendering.

ENCORES.

MADAME A. PUPIN.

A YOUNG boy played a piano solo in a concert in New York a short time ago, and played quite well, too; but his piece was eleven pages long and in moderate tempo. At the close of the piece the audience applauded, as much as to say, "Very well done, my boy; we should like to hear you next year, to see what progress you have made." But the boy thought he must play an encore, and so he brought out another piece, this time of twelve pages. By the time he had finished no one wanted to hear him again, this year or next.

Note the difference between the artist and the amateur. The artist comes out to acknowledge the prolonged and repeated applause, and only gives an encore after a lapse of three or four recall; but at the first sound of a clap the amateur appears with another piece. If these amateur singers and players can not be satisfied without giving an encore piece, why do they not learn some short, crisp, sparkling, or dainty piece that will not take more than two minutes to render? The encore piece should be of such a character as to rouse instant attention, even from those who did not wish to hear an en-

has a natural gift for improvisation, *not to study harmony* for some years to come. No advice could possibly have been worse. The pupil has decided talent for composition; yet here is her teacher, who commands the confidence of a large constituency, advising her against studying the elementary technique of composition! And he is a German teacher, too, of the pedantic type, who grinds his pupils on the piano technique of sixty years ago, and teaches them to play lyric melodies with a high finger action and a blow on the key! Great is humming! If there is anything which is elementary and fundamental in musical intelligence it is the understanding of the harmonic relations of tones. Whoever fails to understand them fails of being a musician.

TRUE VERSUS FALSE MUSIC.

LOUIS C. ELSON.

WHEN Wagner tersely stated that "music is truth," he put into its most compact form the terms of union which should govern the marriage of poetry and music. Herbert Spencer and other moderns have vainly endeavored to think through before. A song in which the music does not truly express the meaning of the words is a musical lie. Very often the singer, by lending the appropriate expression to different verses of a song, deceives the auditor into the belief that the composer has done his duty. Here, for example, is a poem by Kingsley which may illustrate the case in point:

"When all the world is young, lad,
And all the trees are green,
And every goose a swan, lad,
And every lass a queen,—
Then say, for foot and horn, lad,
And round the world away!
Young blood must have its course, lad,
And every dog his day."

"When all the world is old, lad,
And all the trees are brown,
And all the geese are swan, lad,
And all the wheels run down,
Creep home and take your place there,
The yest and maine are gone,
God grant you find one face there
You loved when you was young."

Any one reading these verses would understand that their spirit is oppositional, yet there is more than one setting in which the same music does duty for both verses, and the worst of it is, with a good singer to interpret the two stanzas, scarcely any musician notices that the composer has told a lie!

THE MUSIC TEACHERS' NATIONAL CONVENTION.

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UPON small indications fall, the next meeting of the Association (June) will make history. The present officers are gratified especially at the rapidity with which the membership is coming in, the number now being nearly double that of last year at this time. The drift of the correspondence is also most encouraging. Letters from leading musicians everywhere agree that this must be hat of real, practical musical work. No teacher in America can escape responsibility so far as the National Association is concerned. The Association has been sustained for twenty years in their interest; some have supported it and some have not. All have had some acquaintance, at least, with its workings, and a great number have been benefited by it. The responsibility number have been benefited by it. The Association has been sustained for twenty years in their interest; some have supported it and some have not. 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shall be sustained and upheld by its government and rulings?

It is the opinion of the President, Mr. H. W. Greene, that the Association is about to enter upon its real field of usefulness. He, with the capable men who are acting as his Executive and Program Committees, have not been blind to the comfort such a place of meeting as the beautiful Auditorium of the Waldorf-Astoria, that the great mistake of last year has been corrected, and that the most exceptional programs under the most favorable conditions will fittingly inaugurate the new regime.

From the different colleges, universities, musical schools, and organizations over one hundred delegates have already been appointed, and are pledged to sit in this first great council of America's greatest musicians. The National Association is no longer a misnomer. Through its much increased membership it represents the interests of the great mass of American teachers and students. Through its Council of Delegates it represents the highest interests of musical culture and professional ethics. This is the day and hour when the American teacher of music should show to his pupils the power of his patriotism, and identify himself with the Music Teachers' National Association.

For information as to membership and other particulars, address M. Z. Phillips, Corresponding Secretary, No. 487 Fifth Avenue, New York.

THE PRIZE COMPOSITION CONTEST.

The results of the competition instituted by THE ETUDE in offering prizes for the best compositions on a simple motive have far surpassed our expectations. The idea was to make an effort to see to what extent serious and systematic studies in musical composition had been carried on by the clientele of THE ETUDE. One condition exacted from competitors, that of thematic treatment and the use of a given motive, inevitably led all down to musicianly work, while the rhythmic arrangement of the motive-letters being left to the composer, invention was given free rein.

A study of the various compositions sent in, nearly one hundred in all, revealed a great diversity. Some cast the theme into march rhythm, some to waltz, others inclined to mazurka, gavotte, minuet, bolero, scherzo styles; still other competitors used lyric forms, similar to those made popular by Mendelssohn. Only a few introduced polyphonic or classical forms. This analysis shows that composition, in a measure at least, resolves itself into a question of construction, else how could such a variety in style be manifest from the same starting point?

And this leads to the reflection that the uninformed musical public believe that the study of harmony makes a composer. This idea is a common one. In a number of exchanges we have seen paragraphs that imply a belief such as above noted. The well-equipped composer must go far beyond that and give himself to the study of music exhaustively to the study of form and thematic treatment. If he wishes to produce a symmetrical work. And not only form but musical forms must be familiar to him. In other words, there is a technique in composition as well as in playing, and this technique is but rarely attained except as a result of careful schooling and a great deal of practice in writing. The practical hand is as readily distinguished in a composition as in any literary work.

But, to return to our subject again, we can most truly say that we are fully satisfied that capable teaching of composition is being carried on in all our musical centers. The competitors represented the majority of the States of the Union as well as Canada. Teachers who are able to do serious musical work in composition can not be called half-trained, narrow musicians. We feel assured that a desire for broad, thorough training in the true factors of musicianship is being spread in many localities by earnest, capable teachers, and that the rising generation is enjoying a clear, systematic, and scientific quality of teaching far in advance of that maintained twenty-five years ago. We can not refrain from expressing the hope that every student of music who looks

forward to taking up the profession will devote as considerable a portion of time as possible to the study of composition. Even if one is not able to attain success in this line, the results are still of prime importance, a clear and more ready understanding of composition and greater facility in the imparting of that knowledge to others.

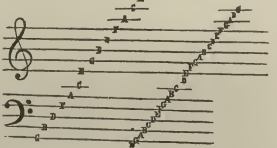
The prizes were awarded as follows:

1st prize, A. Ferner, Brooklyn, N. Y., Canonetta; 2d prize, Frederic Brandels, New York, Impromptu; 3d prize, Julius Saueremann, Oshkosh, Wis., Mazurka.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, OR THE QUESTIONS WILL NOT BE ANSWERED. In no case shall the writer's name be printed in the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

I. E.—When you say why it is that the notes on the treble staff are written just one-third higher than those on the bass staff to keep in mind the fact that each staff is a part of the great staff which



made up of the two staves, with the middle C line between. If you look at the example above you will see that the letter staff starts G and goes right up to eighth, hence it is only an apparent difference, and not one of design.

A. P.—See answer to I. E.

A. Leybach is pronounced as it is spelled, Liebach, the a being pronounced as in arm.

A. W. M.—The length of the lesson period varies in different localities, from a half-hour to forty-five minutes and an hour. The half-hour period is common in all the large cities, and the longer period is generally arranged on that basis. In many of the smaller cities the longer periods are usually in vogue. There is no universal length of time for a lesson. The best plan is to adopt the custom of the locality in which you teach.

N. W. H.—I. Program or descriptive music implies an attempt to interpret, musically, a certain text or describe events. Liszt's symphonies *Les Preludes* are examples. More modern writers go further and find a sort of story which is to be portrayed by the music; still others take up moral or psychological problems and attempt to bring out, through music, the truth in the story. The term is the direct opposite of the classical, in which the composer only develops the various possibilities of pure music, without any reference to a particular emotional or

2. Chamber music is considered the purest type of music because it involves all such adventures as variety of tone color, which is possible in the orchestra, yet has a far wider range of expression on account of the independent character of the four instruments as opposed to a single instrument, such as piano or organ. It makes much of the polyphonic style, since independence is connected with the subjects, thus affording wide latitude for ingenious counterpoint, since the player having it can bring it out strongly. It is easy to see, then, that the composer must deal with his material from the desire of exploiting the possibilities of his themes by rich and varied devices, thus naturally bringing the intellectual element into the foreground.

M. E. W.—You say you have difficulty with a pupil who is delinquent in his homework. Are you certain that you have done your part well? Perhaps you have depended too much upon your system of teaching and have not sufficiently studied the individuality of every pupil. Time must be elastic enough to admit of being adapted to each. This pupil may need more elementary rhythmic combinations, notes of equal value, and then advance gradually to more complex rhythms. Extra-training and

writing-practice are indispensable to such a course, so that both eyes and ears shall be trained to recognize and create what is presented to it. A good writing-book, such as Landolt's and Tausig's *Studies in Musical Rhythm*, is highly recommended.

A. M. L.—We think you are right in your idea that you can do more with your pupils if you can get them to think of music from a personal standpoint. Why not try them in melody-making? Give them three notes to start with and teach them to add thirds by singing or playing, preferably the former. This work may be done at first, but you will derive much advantage from it. Be careful not to drive too hard or you may cause the pupils to lose interest.

E. H. M.—Many of the terms used in music by American and English musicians came to us through the medium of the scholars of the Middle Ages, when Latin was the language of science and scholars. Thus, canon, dominant, tonic, coda, theme, fantasia. Since the early masters were connected with the Church, whose official language was Latin, it is no wonder that musical science was not at all likely to employ the vernacular.

J. B. J.—I. In reply to your question as to the advisability of taking up study in counterpoint, it may be said that while many music students never carry their theoretical studies beyond the usual course in harmony, yet no progressive, ambitious musician will do without training in counterpoint. Even if he never develops into a composer, the study of counterpoint is a great advantage to him in the study of the works of the older masters. For instance, it is a clearer, freer initiative music of modern art which has a basis in a polyphonic harmonic style as that used by Richard Wagner.

2. While it is possible to gain a theoretical knowledge of harmony and counterpoint without being a player, one will never reach a very marked degree of attainment, for it is a prime necessity to learn to know chords by hearing, and one can not play well unless he is able to hear the various combinations of musical notes without depending on some one else. Study an instrument, preferably the piano.

3. For the origin of the letter C as used for a time signature, see THE ETUDE for May, Q, and A. column. The name comes from the letter C, the term quadruple in the sense that the sign means the letter C. The term quadruple is applied in this form by some writers because of its having four units of value.

Sterns S.—If a pause be placed over a rest, it affects the rest only, not anything which precedes it. A pause before a rest is played just as if the pause were not there. The duration of the rest in such cases is indefinite, just as a note may be prolonged at the pleasure of the player.

K. A. S.—The chord B, D, F, A flat is called a diminished seventh because the interval from B to A flat is a diminished seventh. The interval from B to A is also a diminished seventh. If you say, if you take a dominant seventh and lower its third, fifth, and seventh, you will produce a diminished seventh; a more usual way is to raise the third of a dominant seventh chord. If you add three minor thirds above a note, you produce a diminished seventh; thus, C, E flat, G flat, B double flat.

M. S.—I. The invitation to a pupil's recital can be either printed or written, according to the size and importance of the occasion. The wording is always simple and clear, and often the program is printed on the same sheet. A good form is as follows: "You are invited to attend the recital of the pupils of ————, to be given (date and hour) at the residence of ————."

2. The quickest way to teach a child notes is first to create an absorbing interest. Without this there is no quick way. A child learns only when interested. Use a sheet of blank music paper, on which write a number of letters. Have the child write the notes that correspond. Very soon the child will be able to read the book, such as Morris or Landolt's, give abundant material of the kind. There are also several games for teaching the notes: two are kindergarten games of "Movable Notation" and "Musical Building" are intended just for this purpose. The child will be nothing more directly to the point than these two games. They are advertised elsewhere.

J. F. E.—It is not possible for us to advise as to a location for a baritone singer seeking concert and church engagements. It is a difficult matter to get going without influence. Why not select some large city where you have friends and help you? There are a number of well-trained singers in all large cities who are seeking engagements. The main reliance for all singers is the church. There are ten singers for every position, and the play in the church is growing lower every year. With an exceptionally fine voice you will force to the front by keeping your name before the public. Reputation is in this, like in everything else, exceedingly difficult to obtain.

C. N. S.—For a child of six years who has not yet learned the alphabet, we would advise an investigation of the "Movable Musical Notation." You will then make out-letting and technicalism generally interesting, and by a thorough knowledge of rudiments avoid the possible dangers of playing by ear. It would be well to let her write out notation for the first few days. With an exceptionally fine voice, she will be able to sing with the notation even as soon as possible, the little organ which you will probably find, she hears wherever she listens for them. In this way she will learn to love what is usually dreaded to imaginative children. The hand is small and weak, and it is a good idea to give her of your own invention. One of the easiest methods is Landolt's. Should you decide on a book, use a good primer, such as Palmer's, but do not force the child.

FIRST PRIZE ESSAY.

BROADER MUSICIANSHIP NEEDED.

By ROBERT BRAINE.

ROBERT BRAINE was born in Springfield, O., in 1861. His musical environment was inherited from his mother, who was a good soprano singer and a skilled pianist. During his childhood the family removed to Cincinnati, where he grew up in a musical atmosphere, in which he developed an intense love for music.

As a boy he had an excellent soprano voice and sang in a boys' chorus in one of the earlier Cincinnati May Festivals. At one of these concerts he was so charmed with a performance of Beethoven's Ninth Symphony that he resolved to devote the rest of his life to music.

He studied violin and piano-playing under leading Cincinnati teachers, and at the age of seventeen removed to Springfield, where, after further studies, he commenced the practice of a pianist, teaching piano, violin-playing, and voice culture, and also incidentally appearing as a solo violinist.

After some years of teaching Mr. Braine was made director of music and first violinist of the Grand Opera House in Springfield, where he still lives. He has taken a leading part in the musical activities of the city, having at various times organized a large orchestra for concert purposes, a string quartet, and an oratorio society. In 1903 he founded the Springfield Conservatory of Music, the purpose of which he has since carried out.

He has had excellent success in teaching and has produced a large number of brilliant pupils. Mr. Braine has visited Europe twice for purposes of study and is often given to 4-5 hours under the impression that the sign means the letter C. The term quadruple is applied in this form by some writers because of its having four units of value.

Mr. Braine has for years been a frequent contributor to THE ETUDE, and has also written articles for "The Ladies' Home Journal," "The Youth's Companion" and the daily press of New York. In general literature he has written the "Message from Mary," a novel which received favorable notice from the press of the entire country. In 1904 Mr. Braine was married to Miss Grace Franklin, a prominent pianist and organist of Springfield.

It is a prompt suggestion in writing a method for the violin.

Musical education is, as a general rule, too narrow in America. We have too many composers, pianists, violinists, organists, and vocalists who are narrow specialists in their separate branches and outside of them are unparagonably ignorant in correlative musical branches. Musicians educated along narrow lines never attain their full musical growth. They remain stunted and dwarfed until the end of their careers, to what they would have been had they grown up under the full blaze of the sun of musical knowledge in its broadest sense.

The broad musician is he who knows everything about something, and something about everything in music, if I may be allowed to express the matter in the form of an aphorism. Too many students are possessed of the idea that they will attain quick eminence as composers or virtuosos by giving attention to a single branch to the exclusion of every other department of musical study.

We have pianists who are practicing night and day on the compositions of Liszt and Rubinstein who could not tell you to save their lives the rules for the resolution of the chords of the dominant and diminished seventh, and many others who could not tell the difference between the chords themselves for that matter.

We have violinists who have nearly worn their fingers on practicing scales and études, who can not play the music composed on the piano, who are hopelessly destitute of the elementary principles of the rules of phrasing, and to whom the elementary principles of harmony are as a sealed book. Vocalists again we find in perfect legion, who have been so busy haying their voices "properly placed" and learning to produce "true tones," that they have lost sight of all other departments of musical study, and are not only profoundly ignorant of musical theory, in general but often seem to be of the opinion that "time is made for slaves," so faulty is their observation of the commonest principles of rhythm.

After laboring earnestly with pianists, organists to study singing, harmony, theory, and composition so as to broaden their musical comprehension and make them musically intelligent, I have often been met with the

response, "What for? I do not wish to become a singer or a composer. I do not care to take the time from my technical work on the piano to give to these outside studies. I wish to become a pianist and nothing else."

Such pupils can not be made to understand that music lies in the brain as much as in the fingers. If one has a perfect conception of a composition in his mind, it will not take the fingers long to learn to execute it and give it voice. Almost incredible stories are told of the readiness of great musicians in learning new compositions and learning to play on new instruments. A story of Spohr is a case in point. The Emperor Napoleon was of Silesia to recitations by the tragedian Talma at a town twenty miles from Spohr's home. The latter was hurrying to have a good look at the great emperor, and set out for the town, which he reached two or three days before the entertainment. Here to his dismay he found that he could not gain entrance to hear the recitations. He told some musical friends about his desires, and they promptly suggested that he play in the band which would be present. He asked all the musicians if there was one among them who would like to give up his place to him. The only one who was willing was a French-born player, and Spohr did not know a note of the French horn. Nothing daunted, however, he set to work to learn the parts within the two days he had left before the entertainment. His efforts were successful and he actually played the parts and saw Napoleon.

Technical acquirement is absolutely useless if the artist brain and the exalted soul be not there to command it. To one who has not had long experience in the field of musical education, the proposition that a pupil with five hours of practice at his disposal, who spends three and one half hours a day on technical work on the piano, and one and a half hours on other branches, such as singing, theory, harmony, composition, etc., and elementary work on some string instrument, will progress faster on the piano than one who spends the entire five hours on piano technique alone, may seem absurd, but it is not so. The proposition is true and will be borne out by the experience of every teacher.

I believe that every musician, no matter what position he is called on to fill in the musical life, whether that of a composer, virtuoso, or teacher, should understand harmony, theory of music, piano playing, singing, and violin playing, besides acquiring a general intelligence in other musical branches. By this I do not mean that one should hope to become extremely proficient in all of these branches,—human life is too short for that,—but that the musician should attain great proficiency in one or two of these branches, and sufficient proficiency in the others to master their fundamental principles, for only thus can he hope to get his fullest growth in his specialty.

Take the art of singing for instance: no musician can afford to be ignorant of the principles of the vocal art. All music is based on singing. The human voice is the first and greatest of all musical instruments. All phrasing is based on the laws of breathing. Singing is the model upon which all other branches of music are based. Every instrumental performer must copy, and his success in interpretation will be in proportion to the fidelity of his imitation of the singer for his model, as the an instrument goes to the singer for its music. It has a soul goes to nature, for song is living music.

Paganini confessed that the best thing a violinist could do was to copy on his violin the characteristics of a fine soprano voice. Thalberg, the pianist, took lessons for years from an eminent Italian teacher of singing, although he had no voice to speak of, simply to master the principles of artistic singing.

And what of the piano player? He must be able to translate into his piano playing as nearly as possible, what he has learned of the voice. A student who never plays music must be a failure. A student who never plays anything but a melody part can never become really intelligent in music. He is like a man in a watch factory who makes only one kind of wheel, and gives no attention to the rest of the watch or how it is put together.

In playing the piano the student finds constant application of the laws of harmony, theory, composition, and gets, as it were, a bird's eye view of the anatomy of

music proper sense, and this causes every student of singing to be a student of phrasing whether he will or not. The necessity of breathing also causes the pupil to give great attention to the principles of phrasing, even in the case of études where no words are used.

Many an advanced piano pupil who is not studying with a first-rate teacher does not know what phrasing really means. In vocal study much attention has to be given to it.

A great pianist once said to me on this subject: "All the time I am playing I am singing in imagination, and, wherever it is possible, I take breath at the end of phrases just as a singer would do. It is of immense assistance to me." I have often heard this pianist take breaths as he described, and I am sure his playing was modeled throughout on the principles of singing.

A knowledge of harmony, composition, and theory of music is also absolutely essential to a liberal education in music, and yet how many musicians, professionals at that, have never studied these branches systematically and thoroughly. Thousands of students, in all our large cities even, are taking private lessons of eminent teachers of voice culture, piano, violin, etc., without developing any of their time to theory, harmony, and composition, that indispensable trinity of a sound musical education. Many pupils are even impressed with the idea that such study would be a waste of time—sort of a "jack of all trades" proceeding, as it were.

The courses prescribed for the education of a specialist in the medical art may be recommended to musical students in all branches. Once any medical student objects, pray, to the study of anatomy, physiology, surgery, medicine, and other studies because he expects to follow the profession of a specialist, say, of the eye, ear, or throat? He would receive no diploma, and would not be allowed to graduate if he did. Even a dentist is obliged to study the general principles of anatomy, physiology, etc., before he can practice, even notwithstanding the fact that he expects to spend his whole life treating the teeth alone. A knowledge of theory, harmony, and composition bears the same relation to the musical art as anatomy and physiology bear to the medical art. Ignorance in these branches is nonpareil in a musician.

The virtuoso who thinks that art lies in the fingers should study musical history. I can not recall the example of a single eminent instrumental performer who was ignorant of these branches. Almost without exception the great virtuosos have left excellent compositions; not only for their own instruments, but for other instruments, chorus, and orchestra as well. Take Liszt, Rubinstein, Paganini, Spohr, De Beriot, Wieniawski, Sarasate, and hundreds of lesser artists. They are examples of virtuosos of the highest type and composers and skillful theorists in addition.

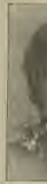
Who would not blush to say he had never studied English grammar, yet in music you will find thousands of students and even teachers who do not know the elementary theory, harmony, and composition—the grammar of music.

A knowledge of piano playing is indispensable to broad musicianship. In European conservatories, students of voice, violin, etc., are required to study the piano in addition, and the same rule should obtain with us. A knowledge of piano playing is always constant, but the piano should be studied even if the student has no intention of playing the piano, on account of its educational value. The student of the voice or of the piano should be familiar with the melody part only. When he comes to the study of piano playing he has all parts to play. The composition is complete in itself. He must give attention to the bass and the inner parts as well as the melody, for he now has in a watch factory who makes only one kind of wheel, and gives no attention to the rest of the watch or how it is put together.

In playing the piano the student finds constant application of the laws of harmony, theory, composition, and gets, as it were, a bird's eye view of the anatomy of

REPOSE.

BY HELENA M. MAQUIRE.



HELENA M. MAQUIRE.

posed to print under a patriotic paper, "My life has been principally musical, and I have been for two years a member of the Great Composers' Class. Some of my biographical sketches have been published in one of our local papers."

"Two years ago I became one of the great army of music teachers, and an proud indeed of the opportunity afforded me by THE REVIEW of furthering, even in my small way, the great cause of music."

"HAVE we not," asks some one, "had rather too much of the gospel of work? Why not treat the gospel of relaxation?"

Siloli, Szumak—these are grand exemplars of this repose, this art which is nature with the non-essentials left out. As he! how much time has been given to the non-essentials! How much wasted nerve-tissue, and overstrained muscles and benumbed ears have been laid upon the altar of the non-essentials by the pianists of the last decad, and, indeed, there are still some to-day—aye, and who write a title before their names—who manipulate runs as though they were but so much machine work.

"Will-power," not the will of energy that moves the muscles of the animal body, but the will of stillness that controls the animal body. That is, that is what we want, "the stillness that controls."

It is a doctrine: that we should listen to with shut eyes; but the fact remains that we continue to listen with eyes widely open, and such being the case, is it not delightful, aye, restful, to watch a pianist who is a master of repose?

Have you ever sat idly and watched a woman making lace and thought of all she wore into her pattern besides the mere thread? Well, that is what a reposeful pianist makes me think of. The lace maker of Miraflores expresses it so well as she mourns for the lace which she has sold. "I was twenty years making it, and now that I have sold it I am lonely, for all the thoughts that I have thought, and all the love that I have felt, and all the happiness that I have dreamed of are there. For my lace is my life—all spun out of my soul." And surely, music is all of this and more to one who gives one's life to it—all spun out of one's soul.

There are things I should think when trouble was upon me, things into which the trouble would be twined in quivering fibers. I have put them softly away, and then, in after years, when light-heartily going over my music, have taken them out, and, all forgetful, sat down to play them through, when, lo! all this that I had so forgotten rose up once more with the music and overwhelmed me, and looking, I saw the notes as I had seen them years ago, through tears. But what need to tell this? Every musician knows that it is and has gone through it all, yes, and tried to play the music over and over, tried vainly, for it was "spun out of the soul."

Charles Dudley Warner has said that "art is a suggestion impregnated with the artist's personality." Oh, the thoughts, the moods, and the fancies that weave themselves in and about every bit of music which we make our own!

What if the notes we learn were written by some one else? What is it that we give out but our very self?

THE ETUDE

The thread may have been made by Barbours, but suppose it remained always upon the spool? Everything we play becomes a part of ourselves, and such being the case, are we going to publish ourselves as so many vulgar jumping-jacks, so many subjects for St. Vitus' dance? Oh, this horrid throwing about of the hands, describing all sorts of circles in the air! Why not leave circles to Marie Corelli, the electrical, the mystical?

When we think of the class who are standing after effects, do we wish to be one with them? Runkin declares that no great thing was ever done by a great effort. A great thing can only be done by a great man, and he does it without effort. There you have it. Cultivate self first, even up to your ideal, and strive to feel that "the art of a thing is first its aim, and next its manner of accomplishment."

How silly to think that we can make a composition a part of our very lives, fashioning it day by day from all the present means to us, impregnating it with our own personality, and then that we can sit down upon occasion and display in one rendering only so much as we will. If we but realized how much of the inner man is revealed as we sit at the piano, I think there would be more careful cultivation of innate refinement, reserve force,—the grand, yet simple repose that characterized all noble beings.

One thing struck Amy Pay so forcibly in her music study abroad that she kept repeating and repeating it in her letters. It was, that all the great musicians whom she met were so simple. Why the thing explains itself: It is the great musicians invariably who are simple.

Von Billow's mother, writing of him in 1854, marveled at the equanimity which balanced so wonderfully in one being the simple young son and the great genius.

A true to storming. We have seen too many marvels. We are an age which nothing can astonish. Let us who are pianists cease trying to astonish and please; aiming to elevate, uplift, what you will, but first of all and through all, repose. Feel it; live it! Feel, with the lace-maker, that your material is too fine to be handled roughly. Draw out a slender run delicately, then carefully back again, weaving in and out with the quickness and precision, and out of all the faintnesses completing a firm, graceful, and lasting whole, so saving yourself, your piano, and your audience.

"The ideal is the real well seen."

THE MUSICAL AMATEUR.

BY M. BLACKWOOD.

Yes, we know them well, these musical amateurs of every grade and description; the masculine amateur who forgets the words of his song in the middle and commences over again a half dozen times at least, with the utmost sang-froid and disregard of his listener's feelings. And now the fustian who is never disturbed if his instrument is a semitone above or below the piano, cheerfully alleging that the heat of the room will soon set everything right,—or who remains unaffected if his music is by mistake. We have met the musical friend who is never tired of twanging, as people are of hearing, "Down Upon the Swanne River" on a banjo that rattles; and the youth or maiden who plays the mandolin in a hammock, or on the river, and never can, by any chance, remember the end of the selections.

Some of us may have lived in the same house or next door to people who play the concertina and piano together. The concertina may be in tune with the piano, but the chances are that it is not. Then there is the amateur corner-player, the village virtuoso on the zither, the 'cello who never seems to know when he is flat, and a long and dispiriting list of instruments and their votaries that seem to have been created especially for the torment of the musician who has respect for his art, and for the gratification of every man and woman who desires to appear to know something about music without undergoing the hard work and training necessary even to a genius.

Why is it that in this country and in England every one thinks it necessary to appear to know something

about music? In Germany no one is ashamed to say he can not play. In Italy no one pretends to sing, in the strictly musical sense of the word, unless he knows how and has had proper training with the necessary background of natural musical ability.

Whence comes the musical amateur of our own country—not the occasional good musical amateur, but the one we all know best; whence comes his unruffled composure, his bland self-confidence—a confidence that the truly great artist longs for a vain?

Hard questions indeed! Questions that will never cease to puzzle the wondering musician. We all have our Utopias, and in the true artist's case it must be a land where organ-grinders and the street-piano are as known, and owners of musical instruments must pass a complete board of examiners and take out a license to play in public—where doubtful professions and worn-out singers are debared from further performances after their powers are on the wane—and last, though not least, a land where the amateur musician is unknown. Heartlessly would we deprive him of his instrument of torture or compel him to undergo a thorough training at the hands of a competent teacher with the courage to refuse instruction where it would be lost labor.

Music is one of the highest of the arts; one of the noblest, yet more than any of the others debased and degraded at the hands of the ignorant. The musical taste of a national public is an indication of its progress in the musical scale, and possibly we may yet attain a measure already realized in Utopian dream. It is undoubtedly true that one of the best ways to help to bring on this much-to-be-desired end, is to begin by the steady suppression and discountenance of the amateur who understands the term "music" in its lightest sense only, and has no conception of the wonderful wealth of emotion, power, and influence which are hidden in the simple word, to the true artist who possesses in his own soul that nobler power which enables him truly to comprehend its meaning.

AN AMERICAN MUSICIAN.

The popularity of Sousa and his standing as a composer is a constant theme of comment in musical and literary circles. His evolution, so to speak, from an orchestra player at \$15 a week to bandmaster of the Marine Band at \$1600 a year, and from that to his present position as composer and bandmaster, with an income of over \$50,000 a year, is certainly a remarkable achievement, and is not based upon "accident," as a writer put it some time ago.

There is nothing "accidental" leading up to success in all of Sousa's career. By hard and incessant study, by cultivating and expanding his talents and natural gifts, and through devotion to a purpose, determination, and undeviating application of energies, Sousa has carved out for himself the most brilliant career of any young man of his years in America, unaided and alone. His music is more often played, is more universally known, and more demanded by the peoples of two hemispheres than that of any composer, living or dead. There is no "accident" in these achievements.

Sousa is not by any means a "one-sided" man, which is the "weakness" many musicians. Ask him about the literature of the day, the last and best books, he'll tell you readily about them. Ask him about the music of the hour, or past days, or past decades. Suggest the national crises of the times, you'll find him ready enough. Call on the poets, you'll find him familiar with them also. And if not satisfied then, go into history. There is a little thing you omit he will mention. If you should still be curious ask him if he has ever indulged in balles-telieres. He might turn to the magazines and show you some rare articles over the signature of John Philip Sousa. Yes, indeed, Sousa is an "American product" of which we are very proud. —*Music Trade Review.*

—If you are to continue to be a law to yourself, you must beware of the first signs of laziness.

SOMETHING FOR NOTHING.

BY HENRY C. LAHRE.

We live in a commercial age, when in all trades and professions competition is keen. While this rivalry extends to almost every form of occupation known to man, it is most apparent in those branches of trade and those professions which deal directly with the mass of the people.

Advertising has become one of the most important branches of every business, and it exists in multitudinous and marvelous forms; but of all devices, that which has proved most effective is the giving away of something. To give people something that shall make them willing to buy more, or to give something to all who buy something else are well-established devices. Thus we find food-fairs to which people go with the avowed intention of eating; enough samples to save a meal and cover the cost of the entrance fee. We find clothing houses giving away bicycles on certain conditions dependent upon the purchase of clothes, and instances might be quoted of enterprising merchants who announce that they will pay the carfare of all who visit their stores.

In such ways the public has been educated to expect something for nothing. From the days when a chromo was first given with each purchase,—by which means many poor families paid large sums for the interior decoration of their homes,—until the present day when the article given away appears to be more valuable than the purchase which it accompanies, the ingenuity of man has been taxed to find new attractions for the customer.

It would be remarkable indeed if, under the circumstances, the musical profession had escaped the fever.

For many years it has been customary for music teachers to give occasional public recitals, the immediate financial results of which were always, as anticipated, a wind in the pocket-book. At the present day it seems to be more customary to give pupils' recitals, which are better indications of the ability of the teacher. These recitals are, perhaps, the most legitimate form of advertising in the musical profession. The former, while they demonstrate the teacher's ability as a performer, are to the imagination his ability as a teacher. The latter, that is the pupils' recitals, answer two useful purposes; first, they give the student experience and ease in public performance, and second, they demonstrate the teacher's ability to secure good results from his pupils. All this is perfectly legitimate and beneficial, except that occasionally a little shabby practice is used, as, for instance, when one teacher captures the exceptionally talented pupil of his rival and immediately displays that pupil to his own advantage,—but there are charlatans in all occupations.

Nobody will find fault for a moment with a person who wishes to give away his wealth, either of money, talent, or merchandise, provided that the manner of giving is not demoralizing; but even in giving things away it is possible to do more harm than good. It matters little to us how much or what is given away by persons who are establishing in business or profession, —their judgment is tempered by experience. But it does interest us to know what way this custom affects the music student, for the student is at a critical point in his career, namely, the step from the rank of the amateur to that of the professional. At this period most students are anxious to secure all the professional work possible, and at the same time are dependent upon what is left them for their living and the continuation of their studies. It is necessary for them to make their engagements but some direct return.

When the student has become proficient enough in his art to give creditable performances in the students' recitals he will find himself subject to requests from strangers to give his services to this or that undertaking. One may ask him to "help us out with some music at the next meeting of our club," or perhaps he may be asked to provide or sing at a concert to be given for the purpose of providing some church with a clock or a carpet or some such item of vital necessity. While the desire and enthusiasm of the people who make the requests are excellent and praiseworthy, and

THE ETUDE

the student naturally feels gratified, he will also wonder why he, a perfect stranger, should be expected to take interest in a matter which is of no concern to him at all. Is there not enough good talent in the club or in the church? If so, why do not the club members or the church members take the matter upon themselves? If not, and they want outside talent, would it not be proper and right to offer some compensation to one who has given several years and much money to the work of preparing for this public performance?

In the first instance, if the student accepts the invitation, he or she (for it is generally she) will find that the worthy members of the club have come together to discuss weighty matters rather than to listen to music, and many of them think it quite unnecessary to keep quiet. So the misguided student warbles or plays to the rattle of teacups and the hum of conversation. As to the professional advantages in the way of advertising, he will find that he, or she, has given something for nothing. No more will ever be heard of the affair, nobody has listened, and with the assurance that "it was very delightful" the matter ends. The student has wasted his time, unless the toughening of the epidemics may be considered sufficient compensation for one who is entering professional ranks.

In the second instance the entertainment is given avowedly for the purpose of raising money, and an admission fee is charged to all who attend the entertainment. It is right to charge people a fee to hear one whose services are worth nothing?

Students are also subject to many trials in the matter of church-choir and organist positions. Because they are students they are often expected to be so anxious to sing in church as to be willing to give their services. This again is perfectly proper for members of the church. But directly a singer is sought outside of the church it becomes a matter of business and some compensation should be offered. Some churches, happily not all, expect candidates for choir positions to sing one or two Sundays on trial without compensation. This is a vicious custom, and it enables an unscrupulous competitor to provide music gratis for three or four months, while it raises false hopes in the breasts of many poor, struggling musicians. There is no necessity to comment upon such a breach of Christian doctrine.

Many more instances might be quoted of customary methods of imposing on music students, but space does not permit what might be made a very interesting summary.

What is the student to do about it?

Naturally anxious to get on and become known, inexperienced in the guiles of this world, and disliking extremely to say "No" to requests which ought not to have been made, for fear that he may appear childish or unduly puffed up with pride, he generally yields and makes a considerable sacrifice of time. Frequently, too, he, or she, is put to more or less expense, at least in the matter of dress. These trifles are seldom considered, but they amount in the aggregate to a serious tax on the impetuous student.

The most frequent plea for the gratuitous services of students is "charity." It is a rare thing that in the musical profession aid is willingly given to real, deserving charities; but charity appears in a multitude of disguises, and it is no easy matter for the student to decide as to what is deserving and what is not. Generally as to what is deserving and what is not, it is as speaking it may be said that the student himself is as worthy an object as any other. A few noteworthy experiences will quicken his sense of discrimination.

There is one point, however, on which the student may safely take his stand. If his merit as a performer is such that he is considered worthy to be called upon by people outside of his own social circle, he should insist upon the matter being treated as business. His fee may be small, but he will never get a fee unless he makes a beginning, and the fact of his being asked is sufficient reason for placing a value upon his services. It is advisable (except that of the most deserving charity) is it advisable for him to render services without a fee. People are so used to hearing him, and if his performance is not worth anything it is an insult to the audience to take their money.

THOSE WICKED MUSICIANS.

There was a time—and that not so very remote—when to be merely known as a musician was to incur suspicion as to one's moral character; and a failing observed in any one member of the fraternity was at once fastened on the entire brotherhood. Was any musician seen fumbling about at his street door late at night, he would never be accounted for by such an excuse as having got into the pipe of his latch key; no, that might serve the red-necked clerk who lived in the same house, and who occasionally sat down on the doorstep in despair of ever effecting an entrance,—but a musician! No, a thousand times, not! That this feeling has not entirely died out was proved to me a few months back in a very practical manner. I came one evening across an old friend who invited me to his country residence to spend my holidays, and who, shortly after my arrival there, gave me a fearful shock by addressing me as follows:

"My boy, this is the key of the chiffonier; you'll find the brandy bottle in the middle cupboard and a glass beside it. Go to it when you like, but don't let the young people see you, especially before breakfast, as it would be such a bad example to them." I had somewhat recovered my self-possession by this time, and ventured, "But, my dear sir, I don't drink brandy." "Well," he returned, "the whisky is on the same shelf." "But I don't drink whisky; in fact, I don't drink at all—I am a teetotaler." The old gentleman regarded me with a look of most undignified amazement, and uttered a very nervous sort of an apology, making matters a trifle worse by saying: "But I certainly always understood that all musicians drank."

As I felt this somewhat acutely, I did not let the matter rest, but set to work to ascertain whether this sort of opinion was prevalent to any extent with the great British public generally. I find that among those of the "unco gill" section there are very many who think much as did this worthy man.

A young lady about to be married to a thoroughly reputable member of our fraternity, was most strenuously dissuaded by very strict-laced relatives, simply on the ground of his being a musician. Said the saint: "My dear, he is a musician; they are the most honest and decent of men. Look at Miss H—, she married a musician, and as soon as he had got through her money he was off with another girl; Mr. X— may do the same."

Happily, these old-fashioned sentiments in regard to us are seldom brought forward in quarters where they are likely to set much to our detriment; they are the lingering remnants of the distrust with which all former actors, and literary men, in common with ourselves, were regarded but a generation or two back, and which were regarded but a few years will probably entirely root from their last strongholds among the intemperate. —*Exchanges.*

—The pleasure of music in the house does not then depend so much upon the talent of the child as upon the handling of that talent. From the very first let teachers and parents veto "excess," accustom the child to do his best without this foolish talk, which is really but a weak way of begging compliments. —*E. MENDEL.*

JOSEF HOFMANN.

BY ALEXANDER MCARTHUR.

ONE evening, at his dinner table in the Troitzky Pension, Rubinstein was holding a conversation with a number of artists on the somewhat hopeless future of music in all branches, but more especially in pianoforte playing. "I am useless in that direction," he said quickly. "I have never formed and never can form a school. Liszt has formed a school, but has left no one worthy to fill his place; and to-day who is there? Paderewski and D'Albert. Of Paderewski I can not speak, as I have not heard him, and D'Albert is neglecting his pianoforte for composition. Outside of these two—in spite of all our work, in spite of all our conservatories, in spite of all our much-talked-of progress—we have more or less a musical Sahara so far as pianoforte playing is concerned and I see nothing in the future."

"What about Josef Hofmann?" asked Leopold Auer, the violinist.

"Ah, Hofmann." All at once Rubinstein's face brightened. "Yes, perhaps, Hofmann has genius. He may do something. I had forgotten him," he said enthusiastically, and for the rest of the evening his usual pessimism gave way to good humor.

Some years later, at the Café Lion d'Or in Paris, when Hofmann was then Rubinstein's pupil, the young artist was again the subject of discussion at the Master's dinner table, and Rubinstein said: "Hofmann can do anything if he will only give himself to art completely and work. If he does work, the future lies with him."

So far as muscle is concerned Hofmann has worked and worked hard. It will surprise many who remember his slight boyish appearance to know that his arm muscles are bigger and harder than those of Youssef, the Turkish wrestler. Hofmann is extremely proud of this fact and has had his arm photographed. His strength has always been phenomenal. While still a boy of twelve years, when in a bad humor, he thought nothing of breaking the strings and keys of a concert grand pianoforte, and during his recent recitals here he subjected the powerful Steinway he used to a very severe test. It is not, however, so much from piano practice that young Hofmann has developed this extraordinary muscle as from work on steel and iron in his laboratory. For many years now he has had various aids in mechanics and his inventions have attracted even Edison's attention.

As a pianist Hofmann's success is simply phenomenal and inexplicable. Unlike Rubinstein, Liszt, Paderewski, and Tosen-thal, he rarely practices, and on his present concert tour he has not even a page of music with him. At home he spends eight and ten hours at a stretch skating, bicycling, playing tennis, or hammering iron in his laboratory, never giving more than a few hours at a time, and that rarely, to his pianoforte.

In this Hofmann is unlike every other pianist, and it has been always so with him. He has never made any special studies, never giving himself any trouble to acquire his enormous technique. As a child, in Berlin, he once began practicing systematically; but the results were so bad that his father locked the pianoforte for several weeks at a time, and now every one is satisfied that the less he practices the better he plays.

To those who know him intimately it is a matter of infinite mystery to understand how—burning his hands with knives and hammers, cutting and bruising them with the ice—he can ever play at all, much less play as he does, keeping that extraordinary delicacy and lightness of touch. If only for this reason Hofmann

is a phenomenon. Liszt said: "If I lose one day's practice I notice it myself; if two, my friends notice it; if three, the public notice it." With Hofmann this is reversed; he can play without practice, and plays best without practice.

Although Hofmann was a pupil of Rubinstein, and the results of the great pianist's teaching are apparent in his playing, yet so anxious was Rubinstein that Hofmann should keep his own individuality that he never played for him—never anything except the funeral march of the B-minor Chopin Sonata and this reading, the effect of a hand passing, Rubinstein told the young artist he should not copy. Of course, during a lesson, Rubinstein played here and there a passage, usually bending over Hofmann at the pianoforte to show him this or that idea, but neither in touch nor in particular readings does Hofmann follow what one might term the Rubinstein school—a school, by the way, which does not exist, as unhappily those who have heard Rubinstein can affirm. Of course, Hofmann has caught a great deal of Rubinstein's style, especially in Beethoven. In the last movement of the,



JOSEF HOFMANN.

famous Chopin Funeral March Sonata, even although Rubinstein nearly whistled in imitation of the wind to show Hofmann how he understood Chopin's idea, Hofmann has caught Rubinstein's remarkable interpretation with the exception, of course, of touch. Hofmann has not Rubinstein's magic touch—the wondrous hand of velvet, the soul-caressing fingers that drew forth sounds never heard from a pianoforte under any hands but his. Still Hofmann is young, and may acquire in time this, the only thing he now lacks.

Hofmann has had much success in society in New York, but he has received nothing like the homage proffered him in Russia. While in St. Petersburg, the two Emperors loaded him with costly gifts, among other things a dinner service in gold-plate. They sent equestries daily to his hotel to inquire after his health, and gave receptions in his honor to which only young people were invited. On one occasion, when the young artist arrived at the Palace, he found the staircase entwined with white roses and lilies and all the ladies of the Court dressed in white to receive him.

Much of Hofmann's time here is spent in writing autographs for the matinee girls, about which he is most amiable; in fact, generally speaking, Hofmann's disposition is amiable and kindly, but on rare occasions when angry, neither his friends nor relatives care to be near him. They usually prefer to let him wreak his vengeance on a pianoforte until he comes to himself.

Even as a very young child Hofmann never cared for the society of children or those of his own age. He amused himself with mechanical toys, and in spite of his youthful looks he now says that, although only twenty-two, he feels thirty-two. When he made this, his last trip to America, he was not thinking of his success in music or the applause of audiences, but of a long-hoped-for visit to Edison in his laboratory at Orange. Altogether it may be said that although he is perhaps without a rival as a pianist, his hobby is not so much music as a passion for invention. He has composed both for orchestra and pianoforte quite a number of successful pieces, but he seldom thinks of writing something new until his father or friends remind him that quite a time has elapsed since his last composition. Then he leaves all his finds and hobbies, sits down and writes something even the severest critics find commendable. Josef Hofmann is a wonder, and the truth about his life reads like a most impossible romance. As his father says, he works for nothing, has trouble about nothing, yet all things drop, as it were, into his lap.

MENDELSSOHNIANA.

MAX MÜLLER, in "Anklung Syne," tells how he met Liszt at Leipzig, and gives the following interesting account of the meeting of Liszt and Mendelssohn: Liszt appeared in his Hungarian costume, wild and magnificent. He told Mendelssohn that he had written something special for him, and, sitting down, played first a Hungarian melody and then three or four variations each more incredible than the previous one. We stood amazed, and after everybody had paid his compliments to the hero of the day, some of Mendelssohn's friends gathered near him and said: "Ah, Felix, now we can pack up; no one can do that; it is over with us." Mendelssohn smiled; and when Liszt came up to him asking him to play something in return, he laughed and said that he never played now; and this, to a certain extent, was true. But Mendelssohn sat down and played first of all Liszt's Hungarian melody, and then one variation after another, so that no one but Liszt could have told the difference. We all trembled, lest Liszt should be offended; but he laughed and applauded, and admitted that no one—not even he himself—could have performed such a bravura.

Never was there a composer more conscientiously fastidious than Mendelssohn, never an artist soul more racked with morbid thoughts of his work's unworthiness. Apropos of this trait in Mendelssohn, Ferdinand Hiller gives us a characteristic anecdote: "One evening," he says, "I came into Mendelssohn's room, and found him looking so heated and in such a feverish state of excitement that I was frightened.

"'What's the matter with you?' I called out. 'There I have been sitting for the last four hours,' he said, 'trying to alter a few bars in a song and can't do it.'

"'He had made twenty different versions, the greater number of which would have satisfied most people.'

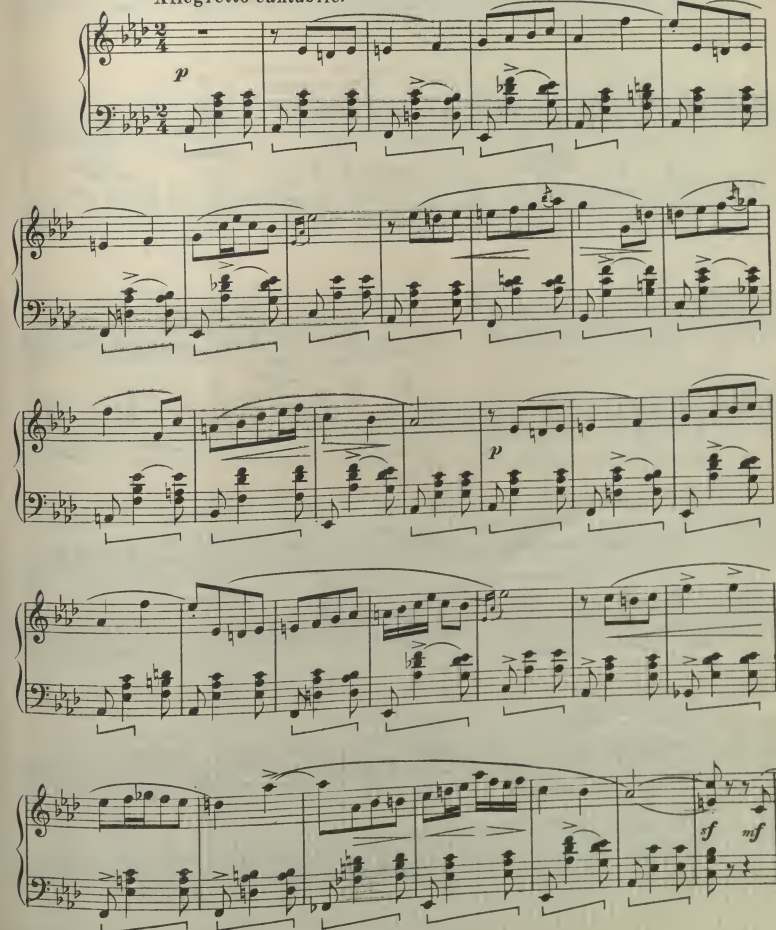
—To be a gentleman is to be one all the world over, and in every relation and grade of society. It is a high calling, to which a man must first be born and then devote himself for life.

No. 2448

First Prize Composition.
CANZONETTA.

A. FERNER.

Allegretto cantabile.



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Più mosso. *poco a poco cresc.*

ff *mf* *dim.* *mf* *dim.* *p*

Tempo I.

pp rit. *p* *cresc.* *f* *dim.* *rit.* *p a tempo.* *i. h.* *f*

Nº 2525

Second Prize Composition. IMPROMPTU.

FREDERICK BRANDEIS.

Allegro agitato.

mf

sempre cresc. e string.

len.

molto allarg.

ff

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a tempo.

rubato.

con quasi passione.

smorz.

legg.

sensibile.

un poco rit.

Fine.

Meno mosso.

p dolce.

p

6

p calando

p rit.

a tempo.

molto rit.

D.C.

No 2497

THE BLACKSMITH.

7

FRANK L. EYER, Op. 17.

Allegro. $\text{♩} = 120$

mf

cresc.

ff

v

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Musical score for page 8, measures 1-12. The score is in 2/4 time and features a piano accompaniment with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *strepitoso* (measures 1-4), *ff* (measures 5-8), and *a tempo* (measures 9-12). The dynamics include *p* (piano) and *stacc.* (staccato). The score includes various musical notations such as slurs, ties, and fingerings.

Musical score for page 9, measures 1-12. The score is in 2/4 time and features a piano accompaniment with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *cresc.* (crescendo) (measures 1-4), *ff* (measures 5-8), and *pp* (pianissimo) (measures 9-12). The dynamics include *mf* (mezzo-forte) and *p* (piano). The score includes various musical notations such as slurs, ties, and fingerings.

Turkish March.

Alb. Biehl, Op. 143, No. 12.

Allegretto scherzando.

a) The first note of the slur with the chord.
 p cresc. f ff Fine D.C.

No 2461 THE STAR-SPANGLED BANNER.

CONCERT PARAPHRASE.

CARLOS TROYER

Andante maestoso. rit. piu lento. a tempo. il canto ben marcato. sostenuto. rit. piu lento. a tempo. pp ff D.C.

con delicatezza.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.

dim. e molto.

Moderato.

ral - len - tan - do.
poco lento.

pp

Allegretto, il canto ben marcato.

la tremolo sempre sotto voce.

17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32.

Musical score for page 14, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked *Tempo I.*. The score includes various dynamic markings: *pp*, *pp dim*, *in*, *morendo*, and *ppp*. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The final system ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

Musical score for page 15, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked *Tempo I.*. The score includes various dynamic markings: *risoluto*, *fz*, *con brio*, and *ppp*. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The final system ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

8

legato.

8 scintillante.

8

Vivace.

8

8

8

8

8

Scherzo.

Allegro. M.M. ♩ = 144.

A. Bielfield, Op. 50, No. 1.

2

2524 - 2

HUNGARIAN DANCE Nº 3.

SECONDO.

Johannes Brahms.

Allegretto.

p

sotto voce

sotto voce

p

sotto voce

un poco string.

cresc.

HUNGARIAN DANCE Nº 3.

PRIMO.

Johannes Brahms.

Allegretto.

grazioso

p

sotto voce

sotto voce

un poco string.

cresc.

ff vivace

f *p*

f

dim. *poco* *a* *poco*

Tempo I. *p*

ff vivace

f *p*

f *p*

dim. *poco* *a* *poco*

Tempo I. *p*

'Twas in the Lovely Month of May.

Im Wunderschönen Monat Mai.

H. Heine.

English Version by M. V. W.

Maude Valérie White.

Allegro animato.

1. 'Twas in the love-ly month of May As
 Im wun-der-schö-nen Mo-nat Mai, als
 in the love-ly month of May As
 wun-der-schö-nen Mo-nat Mai, als

rall un poco a tempo.

all the flow'rs were bud - ding That love a - woke in
 al - le Knos - pen spran - gen, da ist in mei - nem
 all the birds were sing - ing, That I con - fess'd my
 al - le Vö - gel san - gen, da hab' ich ihr ge -

all its strength My heart and fan - cy flood - ing. 'Twas
 Her - zen die Lie - be auf ge - gan - gen. Im
 love to her In ac - cents true and ring - ing. 'Twas
 stan - den, mein Seh - nen und Ver - lan - gen. Im

cresc. e rall. a tempo. con grazia.

in the love-ly month of May As all the flow'rs were bud - ding That
 wun-der-schö-nen Mo-nat Mai, als al - le Knos - pen spran - gen, da
 in the love-ly month of May As all the birds were sing - ing That
 wun-der-schö-nen Mo-nat Mai, als al - le Vö - gel san - gen da

rall. poco a poco.

love a - woke in all its strength My heart and fan - cy flood - - -
 ist in mei - nem Her - zen die Lie - be auf ge - gan - - -
 I con - fess'd my love to her In ac - cents true and ring - - -
 hab' ich ihr ge stan - den, mein Seh - nen und Ver - lan -

1. ing.
 gen.
 ing.
 gen.

2. 'Twas
 Im

1. 2.

IT MAY BE LOVE.

Words by
BERT ROYLE.

Music by
LÉON CARON.

Andante con moto.

p il canto ben marcato.

1. It
2. It

p

may be love that lends the charm, And makes my cap-tive heart to
may be love that made her seem, The queen of all the earth to

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thrill; Per - haps the fire of fear's a - larm Gave those bright
me, The beau-teous vis - ion of a dream My on - ly

animato.

eyes more lus - tre still. For they were more than half di -
hope and joy to be. But from that dream I ne'er shall

animato e cresc.

rit.

vine, Like o - pen gates her soul re - veal - ing, On
wake, Our hearts no power on earth can sev - er, Such

a tempo.

me their glo-ry seem'd to shine Like moon-beams through the fo-liage steal - ing.
bonds not e - ven death can break, For love a - lone lives on for - ev - er.

a tempo.

rall.

a tempo.

All the jew-els that are rar - est, All — the blos-soms that are fair - est,

pp marcato.

Could the splendour all be one Of the earth and heav'n above

cresc.

Moon and stars and gold-en sun, — Still they pale — be-fore my love — Still they

2d Verse.

1st Verse.

2nd Verse.

pale be - fore - my love.

1st Verse.

2nd Verse.

f

p

2447 3

3447 3

V. LEIPSIK.

CITIES, like nations and individuals, have their rise and fall, their periods of development and decadence, of active and passive youth, of vigorous, self-reliant prime, and of weakened, conservative, retrospective old age. Musically speaking, Leipzig has reached the last of these epochs. There was a time when Egypt stood at the apex of civilization, and there was a time when Leipzig was the musical center of Germany, indeed, practically of the civilized world, when all that was best and highest in the divine art was to be found here in its fullest perfection. Leipzig was then at its zenith artistically, and was the Mecca of the musical world; but that was in the middle of the nineteenth century, not at its close, and its preëminence has long since passed away, though the city still complacently basks in the afterglow of its departed glory.

The few American musicians of the last generation who had sufficient enterprise to cross the then dreaded Atlantic for the purpose of studying music in Europe, came naturally and as a matter of course to Leipzig, drawn not only by the general standing of the Leipzig Conservatory and by the unusual advantages of its opera and the Gewandhaus concerts, but by the fame of such names as Mendelssohn and Moscheles. As conditions then were they were quite right in their selection, but it must be remembered that many of them crossed in sailing vessels, and that music, as well as means of travel, has changed materially in the interim.

The famous Leipzig Conservatory still exists, in fact for the last twenty years has been allowed to call itself The Royal Conservatory, by permission of the King of Saxony, and has been removed to a new, commodious, and elegantly appointed building,—but the musical ideas and methods of instruction have remained much what they were in the good old days so fondly remembered, the days of Mendelssohn and his colleagues, when the use of the wrist and of the rubato in piano-playing were alike considered illegitimate eccentricities, when Chopin's compositions were regarded as well-nigh unplayable novelties of questionable merit, and when Liszt was a newly discovered and dangerous comet of uncertain orbit.

The musical world has moved forward with gigantic strides since then, and though Leipaich has not been able wholly to resist the march of progress, it has followed slowly and reluctantly behind the procession, gazing ever backward instead of onward, strenuously opposing each innovation, querulously lamenting the good old times, its constant cry being to stand by the sacred traditions of the honored past, to cling to the classic ideals which the old masters revered, to remember Mendelssohn and Moscheles and follow not after new gods.

The musical standards here of late years, especially as regards the pianoforte, have been to those of Berlin,

Dresden, and Vienna, what the creed of an orthodox Calvinist is to the belief of a liberal and enlightened advocate of the Higher Criticism. The rising generation of American music students, however, knowing nothing of real facts and conditions at present, but being enthralled by the legends from the past, which they studied here years ago, of theantages offered by Leipzig in their student days, naturally suppose this is the place to go to, and by scores and hundreds make the mistake of spending a year or two here before they learn better by bitter experience, when their time for study is perhaps exhausted, and they find themselves unable to compete with the students of other schools. It is a pity that with a season of clear vision, with those who have studied at Berlin and Vienna in accordance with the most advanced methods and ideas.

I remember well when I first started for Enrope in 1875 I had a vague impression, derived from my teacher, who graduated at Leipsic under Moscheles, that musically speaking Leipsic and Germany were virtually synonymous and interchangeable terms, and that all musical pupils, native or foreign, studied in Leipsic as a matter of course. Berlin I fancied was a sort of musical suburb

of Leipsic, pleasant enough but of no comparative importance. Fortunately, just before sailing, a well-possessed friend, who had studied recently in both places, enlightened me in time and I went to Berlin. Since then I have given the same advice to many students, some of whom have acted upon it, others not; but from the latter I have usually received a letter toward the close of the first year, confessing their error and announcing the intention of going elsewhere.

Historically considered, the musical life at Leipzig and especially the Conservatory and the Gewandhaus concerts are of great interest. The Leipzig Conservatory is the oldest and the most famous of all the great German conservatories, and, has, doubtless, first and last, numbered more distinguished names, both of composers and exponents, among its pupils than any other. It was founded by Mendelssohn in 1843, and its first faculty of instructors included not only that classic master, but Robert Schumann and the violinist David. Schumann, however, remained connected with the institution but a few months. His original, romantic, and modern spirit did not find itself at home here, and Leipzig was about the last spot in the musical world to acknowledge his merits as composer and listen to his works.

A few years later Ferdinand Hiller, Plaidy, and Moscheles were added to the teaching force, and for the first quarter of a century of its existence the Leipzig Conservatory held and deserved the first place in Europe, being neither peer nor rival among music schools. During these twenty-five years it made the reputation which it has been living on ever since. During the latter part of this epoch, however unfortunately for Leipzig, certain stories were being started in the other German cities, that more progressive in spirit, and musicians more original and wide awake type were drifting away from Leipzig and congregating in Berlin and other centers, so that by the early seventies Leipzig had already begun to lose its prestige and Germany since that time as the chief musical center of Germany. Since that place it has lost ground, city after city, Vienna taking its rank as second to Berlin, till it has come to be regarded, by some familiar with recent musical developments in all the German cities, as behind the times and well nigh fossilized.

The cause of this decadence, as explained above, has been in part the growth of musical culture elsewhere, but mainly because of the self-complacent and intolerant spirit prevailing in Leipzig itself, for which the business and artistic circles of the city have been responsible. The director of the Conservatory, Schleinwein, and the artistic director both of the Conservatory and of the Gewandhaus concerts, Carl Reinecke, have been chiefly responsible. Schleinwein was the head of the institution for more than forty years, and his policy has been to keep the Conservatory single-styled in all that time, so that naturally toward the end of the period he was no longer up to date in his knowledge of the world of music.

While Reinecke, by nature, habit, and intention, has always been friendly to the classics and hostile to the modern schools of music. In this tendency he has been followed and outdone by his headstrong disciples, and we will hope has not been repeated in the treatment of Russian committees at Leipzig. The treatment of Russian music has been a question of merit.

The teacher's deficiencies in a musical education Leipzig and the piano student of late years have been (1) Adherence to the old-school Plaidy style of fingering, because, formerly, Plaidy was once instructor in the tradition and, therefore, canonized as a saint. (2) Ignorance of wrist development and octave technique, as a time when Plag and his disciples in Leipzig, when all modern music progress in that direction, Rega was making immense makes such great gains in the octave and the technique of the use of the rubato, amounting to a depreciation of the use of this most valuable and most important falling out of this most valuable and most important rubato in piano playing. (4) An intention to deliberately ignore of modern musical science, particularly late of Germany, so that the student's repertoire has been confined almost exclusively to works known and played in our grandest churches, with the exception of pieces by Bach and others directly connected with the institutions, who have escaped the general neglect of the present.

The principal and most renowned feature of musical life in Leipsic has always been the Gewandhaus concert

a course of symphony concerts founded, like the Conservatory here, by Mendelssohn, at a time when the other German cities had no regular annual series of the kind. They took the name Gewandhaus from the fact of the largest room then in Leipzig being appropriated for the purpose, which happened to be the site of a big dry-goods and clothing establishment,—"Gewand," in German, meaning garment,—and the name has stuck to them ever since the erection of the elegant and spacious New Gewandhaus.

The concerts are twenty-two in number, with twenty-two public rehearsals, to which all pupils of the Conservatory are admitted free; and though there is no direct connection between the Gewandhaus concerts and the Conservatory, the leading musician at the institution, from the time of Mendelssohn to the time of Reinecke, has always been leader of the Gewandhaus Orchestra, so that the two have been popularly supposed to be under one management.

The Gewandhaus Orchestra and the Gewandhaus concerts soon became celebrated, not only throughout Germany but all over Europe, and Leipzig was the place where orchestral music was more plentiful and of better quality than anywhere else. The Gewandhaus concerts ranked in the concert world with La Scala, of Milan, as the operatic world, as the goal of ambition for every composer and every performer. Like everywhere else in Leipzig, however, their old prestige has a smid of faded in years, so that their merit and importance have been less than that of the Symphony series in most of the leading German cities. Mr. Arthur Nikisch, for several years director of the Gewandhaus Orchestra of Boston, who has recently accepted a life-long engagement as leader of the orchestra here, is rapidly raising its standard again, and it is hoped will eventually restore it to its former exalted place.

Before closing the present article, I ought in justice to my subject to say that I am under the impression that the new era is dawning for Leipzig, when it may, perhaps, recover its lost position in the van of musical culture in Germany. I am of the opinion that Leipzig has been too long in the rear of an glory and that there was, in fact, no chance left for it upon that point. It is true, however, that the Leipzig orchestra is a conservative city but to join the ranks of progress and to do a thing or two. For many years it looked as if it preferred death to progress, but there are signs of revival and of a tendency to absorb the quickening spirit of modern times. As already mentioned, the Gewandhaus concerts are again coming to the front, and will compete with the Berlin concerts, and the Philharmonic Orchestra there. It is considered in that city as nearly as good as dead. Weingartner, the director of the annual festival of Symphony concerts by the Royal Orchestra

The Conservatory has also a new business director, Dr. Ivar Riinties, who has, it is true, been in office about a time to show his real caliber,—less than a year but who is said to be abreast of the times and ready on reform, able in a deliberate and judicious way, consistent with Leipzig traditions. Reinecke, it is true still nominally the musical director, but he is very and more active, and the institution is departing somewhat from his precedents and prejudices, while returning, Professor Zwintscher, one of the most sticklers for old-time methods, has retired altogether. Telechimoff taking his place. The well-known composition, Jullusson, too, who is said to be a member of the school of composition, though he is not, he is called a modern man and is regarded as Reinecke.

In proof of my opinion as to the changes at hand, I can state that works by Grieg, Saint-Saëns, Rabinovich, and Wagner appeared last season in the Conservatory program. Those familiar with the Conservatory fifteen years ago will realize at once that this means, I notice, too, that the Conservatory has taken pains to deny in private and in public the accusation that Leipzig is the hotbed of musical intolerance and conservatism. This means a great deal. It means in the first place an admission that the Conservatory exists quite universally and is not a second place place that always exists to deny the first and carried the idea to the very desire to contradict itself.

It is, of course, strange, indeed, if they did not know the simplest and surest means of doing this, namely, to alter the facts, and I believe that this means will take place and has already begun. Nevertheless, if I were a student content merely to receive instruction in this manner, I should not be so sure that time for time, study in Germany is more than temporary, superficial. This reform was more than temporary, superficial. It was a war against Leipzig.

"GIVE YOURSELF ROYALLY."

BY AUBRETTA WOODWARD MOORE.

WHEN Carlyle lay on his death-bed Prof. Tyndall called on him for some helpful farewell word. Raising his eyes to the eager face bowed over him, the dying man said: "Give yourself royally."

Could more have been desired? Those three words are full of import to students of science and letters. They are equally valuable to students of music.

"Give yourself royally" when you study music. Give the best that is in you. Thus only can the best that is in music be grasped. Thus only can be reached the lofty ideal music represents.

"Give yourself royally." By so doing alone can those habits of mental concentration be acquired in which centers the secret of success in every aim of life.

Genius has been defined as infinite patience. It were better to call it infinite concentration of the mental, spiritual, and physical forces. To a certain degree concentration is possible for every one who faithfully seeks it. Comparatively few teachers of music impress on their pupils its urgency. Yet the ability to concentrate one's powers right royally is of prime importance in the study of music.

The teacher who does his duty is compelled to give himself royally. This does not mean to lift the burden of responsibility and effort from the pupil. It means to guide the pupil's footsteps into the right path; that they must tread their own way. It means to show, by precept and example, what is meant by giving one's self royally to music.

No student of music should rest content with empty technic. It is an established fact that just so much as music says something to those who give themselves to it, by just so much it becomes an influential force in their lives. We are fast approaching the time when this force will be universally employed in the educational work of the civilized world. Music is of value in proportion to what it says to people. Technic is a means of giving utterance to its inner message.

It was Philipp Emanuel Bach who said three things were needed to make an artistic musical performer, and he pointed to the head, the seat of understanding; the heart, the seat of the emotions, and the fingers, as symbols of technical skill. Head, heart, and hands should be schooled right royally by the one who studies music.

If a father, the great Sebastian Bach, always insisted that the practice of the clavier should go hand in hand with composition. No one could play who could not think musically, he said. If a pupil complained or grew down-hearted, because of difficulties, he would say: "You have as good fingers as I. I had to work; whoever is equally indolent will succeed."

The idea of writing music while studying it is a valuable one. It is precisely the same as what is considered indispensable in learning the language of speech. Every student of music should do a great deal of writing away from an instrument. Not only should scales and chords be written after the student has learned how to build them, but little original motives, phrases, sections, periods, and complete melodies should be thought out and written down. It no more requires a great composer to do this than it requires a great author to write a school composition, and one is as important as the other.

A musical composition can not be adequately interpreted until it has been intelligently memorized. This does not mean playing by ear, which may be a mere matter of parroting imitation. A piece is not thoroughly memorized until it can be written down from memory. An excellent drill in memorizing music is to write down a Bach fugue, section by section, from memory, first in the key in which it is written, then transposing it into another key. Such an effort brings the aspirant ear to the heights of musically attainments.

The highest degree of musicianship, as Schumann declares, is to be able, on the first hearing of a complicated orchestral work, to see it in its totality with the inner eye. Few can do this, but the marks of those who can would greatly increase if more students were given royally to music.

Sight-reading is another test of musicianship. Although a composition is never thoroughly part of the performer's consciousness until it has been memorized, that pianist is no musician who can not intelligently read any piece not beyond his technical skill. Unless a page of notes can be read as easily as a page of words, music is poorly learned. Therefore, practice sight-reading early and often.

More can be accomplished in one hour by giving one's self royally to music than by months of study with a wandering mind. Every one can not attain the achievements of genius, but every one who studies music faithfully can make it a useful and enduring possession, as far as permitted to advance it. Less time need be consumed, less money expended, and better results will be gained by those who give themselves royally to the study of music than by those who dawdle over it.

"Give yourself royally" while you can study. You have ears to hear, let them hear. They will bear to your inner being the glorious message of the divine art, and ceasing to be the exclusive art, mistaken methods of teaching and study have condemned it to be, music will fulfill its rightful mission in the world, beautifying the lives of the multitude.

MUSIC AND THE INTELLECT.

BY ROBT. W. HILL.

MUSIC is a stimulus to the intellect. This does not mean that all wonders open to us under its inspiration, for to many minds the noble thoughts of the masters which find expression in their works will always remain unknown. Minds are quickened according to their capacities, but somewhere within the ample range of musical expression there is a power able to move even the duldest mind. The effort to follow the development of the musical theme, its recognition from time to time, as it presents itself in new combinations or changes its form; the comparison of different harmonies, the thought necessary in properly discriminating the good and the bad, all stimulate the mind and enlarge its powers.

The great musical dramas require a large degree of intelligence for their full enjoyment, just as do the noblest works in other fields of human activity, and this intelligence can only be acquired by effort. That which is simple is readily comprehended, while the complex necessitates study. This is as true of music as of machinery, and it is also true that as simple mechanical movements underlie the complexities of the great machines, so do the most involved passages of the greatest musical creations depend upon the simple combinations which have become commonplace to all. It is for this reason that it is unwise to decry what is simple and call it commonplace because it is simple. That which is true to one may be a revelation of musical beauty to another.

The simple is the preparation for the masterpiece as the primary school is a preparation for advanced study. The very simple melody, or the dance music which starts the feet in motion, appeals to culture, which, perhaps, may not be able to follow the swelling harmonies of a symphony, yet a culture which has a true place in the education of the people. The great masterpieces are for the few who can appreciate them; the rest of the world must find enjoyment within the range of its own culture, even commonplace.

Fortunately for our art there are no hard and fast boundaries to culture. The limits of to-day are passed to-morrow, for the spirit of progress animates the love of music, and that spirit quickens the perception and broadens the horizon and presents new ideals which past attainments can not satisfy. Growth in musical the writings of composers. That which appears to be a place "to-morrow." Not that the work of the composer has changed, for that remains as when given to the public, but the ideals of the people have been enlarged and nobler conceptions are required of composers. A broader culture has changed the standpoint, and the older must give place to the new. It is only when the

mind is possessed by a feeling of complete satisfaction with present attainments that music fails to stimulate the intellect.

Music, then, should have a very much larger place in the work of our public schools, if for no other reason than for its stimulating power. It is a wonderful discipline to the memory. This is seen in its effect on the memory of many of the great composers, and we may safely infer that what it did for them it will do, in a degree, for all others. It is said that Hans von Bülow memorized every score written by Beethoven and Wagner, and it was his boast that he could give twenty recitals, each requiring two hours, entirely from memory. It is also said that Rubinstein played from memory in a single season over 1000 distinct compositions. Beside this, he could reproduce at will any piece he had ever of the most famous composers, while Paderewski is so far behind him. This was the study of music that so wonderfully disciplined the mind of Mozart, who, when a mere boy, was able, after a single hearing, to reproduce from memory the carefully guarded "Miserere" of Allegri, after permission to copy the written score had been refused by the Pope. Mendelssohn was independent of written scores, and the technical ability of his hands was more than matched by a memory obedient to his will. The close attention which a child must give to the score while at the piano must have a beneficial effect upon the intellect, and the discipline of musical study must prove helpful in other things, owing to this discipline of the attention.

But there is a yet higher function for music; it quickens the imagination and develops the creative faculty. Under its spell the mind is lifted out of the ordinary channels of its thought and realizes that it possesses wings able to bear it up while it sweeps the circle of the universe. For the time it is gifted with "the open vision," and through the curtains which music has parted for it the soul sees beauties at other times concealed. Under the influence of music comes that condition we call "inspiration," when the mind moves with vigor and freedom. Then it is that great things become possible, and the hopes are formed, and worthy ambitions are realized. Under its ministry the imagination creates a new world from which evil is banished and in which there are perfect harmonies—a new world in which only loveliness may enter; one in which the ideals of brightness and beauty, goodness and grandeur, seem to be realized. And this is possible because music speaks directly to the soul, the divine part of man, and sets the creative faculty free to work, but to work under a divine spell. Thus it is true that harmony touches the finest fibers of our being, so that the soul is lifted from the plane of the gross and material to the realm of the spiritual. Thus it is that the high mission of music is to give glimpses of the fullness and joy of the perfect life, and reveal somewhat of the deep and tender quality which is possible here even under adverse conditions, as well as to open vistas down which may stream some little portion of the light and glory of Heaven itself.

TEACHING, A BUSINESS.

THERE is sound sense in the unjoined observations which we extract from an article by Mr. Emil Liebling in a contemporary. "Teaching is a business like everything else, and has to be learned; every one has to work out his own salvation, yet much can be suggested and learned by intelligent observation. Make it as easy as possible for the beginner, but let the advanced student work out his own problems as much as possible; the successful teacher stimulates and excites, but never wholly satisfies. One piece played well forms a good precedent for the rest; without a good beginning, every piece remains half learned; the piano, being an instrument of percussion, is not the happiest vehicle for the dissemination of music; hence the greater difficulty in its acquisition. Every moment of practice tells,—nothing is lost,—but it may not show at once. Often the best results of practice are indirect in their bearing. Endeavor to make some positive point of importance at each lesson; make it clear that good playing consists in playing trifles well, not to both great tasks."

TWO DISTINCT CLASSES OF PUPILS.

BY LEO OEHMLER.

If technic is a means to an end (as has been quoted so frequently), is it not an intelligent, musical, and, above all, expressive interpretation of the composer's thoughts as contained on the printed page.

A warm, heart-stirring, emotional rendition is required of every noble composition if it should reach the heart of the listener.

Every teacher, whether great or small, has two kinds of material to deal with; those who display a certain ability to acquire finger dexterity minus an emotional nature, or those of more musical temperament whose intuitive emotional nature immediately and constantly seeks an outlet for this quality in the performance of every lesson, directing too little attention to the details of technic.

The student belonging to the first-quoted class, having a more mechanical than artistic cast of mind, naturally concentrates and directs his attention to the mechanism of playing. He easily acquires finger facility, and naturally his chief enjoyment consists at first in overcoming and mastering difficulties.

The student of a more artistic and intuitive nature is impatient with the details and the practice demanded to acquire execution. His more impetuous and emotional nature craves for that which he feels to be a soul affinity—music. His music-hungry nature impatiently desires to make music ere his fingers have learned to obey the dictations of his mind. He forgets that only by slow degrees will the fingers obey his will, and that technic should be his first and chief aim.

Now, as teachers of music we do not desire to give to the world machine-like players, nor, on the other hand, those who display musical gifts of a high order in a performance marred by an imperfect mechanism. How shall we proceed then in our teaching in order to produce in each pupil a harmonious and equal development of the previously mentioned two great factors in playing? Let us draw an illustration from the first class.

PUPIL MR. A.

MR. A. is a student who gravitates naturally and almost exclusively to technic. To him the solution of mechanical problems in playing constitutes the attractive element in the study of the art. His mind, like that of the mechanic, deals chiefly with facts. The signs of musical notation, motives, figures, phrases, passages, chords, etc., he regards as such alone, failing to realize that a soul shimmers within the printed page, and that his own soul must vibrate in sympathy with the musical thought of the composer in order to appeal to and awaken a responsive chord in the listener.

He is correct if he regards his hands as tools which, in order to become useful, must first be trained by practice to act responsively to the wishes of the mind. He is also correct in regarding the printed music page as material for his tools, the hands, to fashion, but he must be given to understand that the hand and hands, however well trained for music, need the assistance of a third and most important aid, that of the heart, to add eloquence and to infuse soul-life into his performances. Without the cultivation of the latter quality his music study is of little value.

Here arises the question: How can we develop the soul or emotional nature in a pupil such as Mr. A.

My answer is: By cultivating first of all the imagination, the channel through which we must reach the soul or the heart of a student such as Mr. A.

Genius, especially of a productive nature, is synonymous with imagination of a high order. Wagner said that a composer when creating an art work is in a state of clairvoyance. This should also be the case—in a modified degree, of course—with every performer. As a rule, the student most gifted in imagination is also the most musical.

Now, Mr. A.'s defect is a weak and unresponsive imagination, therefore we must constantly feed his imagination. This can be done as follows: Supposing that he is technically able to play Jensen's "Kreuz am Wege" ("Cross by the Wayside") from the "Wanderbilder."

THE TECHNICAL TERMS OF HARMONY.

H. S. SABONI.

NOTHING is more misleading to the student of harmony than the actually unmeaning terms used in most of the text-books. Years ago an effort was made in the right direction when the terms "step" and "half-step" were substituted for "tone" and "semitone," but there it ended, leaving much room for improvement in this direction. The object of this article is simply to point out some of the instances where the terms in use to unmeaning, or actually causes confusion, leaving it to other hands to correct the evil. For this purpose I take up a popular text-book and in it I find:

"Seven tones constitute a key." (?) Probably "scale" is the word intended.

"Intermediate tones occur between the regular tones of a key." Again, "scale" is probably intended.

"A prime inverted becomes an octave." "A perfect prime is a unison." As augmented prime is an interval as great as a half-step." A prime, in the first place, is not an interval, and, consequently, can not be inverted. In the next place, it is not more perfect than any other interval.

"Chord of the seventh." Does this mean the chord of the seventh note of the scale, or is it a triad with a seventh added to it? It seems to me that by calling it "septime chord," or "sept-chord," all the ambiguity of the term is eliminated. In addition to this it gives a facility of diction impossible to attain without it. A popular text-book contains the following question:

"What intervals form the chord of the seventh of the diminished triad on the seventh degree in minor?" Compare it with:

"What intervals form the sub-tonic sept-chord in minor?"

When we arrive at the altered chords we come to the most ridiculous terms. Here we find "the Italian sixth," "the French sixth," "the German sixth," and the "American sixth!" none of them giving the slightest trace of their meaning or character.

One more peculiar term that I have done for the present. I have reference to "the changing tone."

What does it mean? Does it, like the leopold, change its spots, or does it present the spectacle of a melodramatic transitive scene? Nothing of the kind. It is simply a tone issuing from or returning to a main tone, which, like a by-road, parts from or returns to the main road. Then why not give it the generic name of "by-tone"? In such a case the word melodic might distinguish it from the harmonic by-tone, and might embrace the appoggiatura, acclaccatura—anticipations tones.

I have here given only a few illustrations of misleading terms. Perhaps, in some future article I shall point out the waste of labor in the study of harmony—simply because our grandfathers have done it; and while the waste of the public schools shows a marked improvement from year to year, our text-books of harmony stand where they stood a century ago. Reformers are derided because they might injure the venerable edifice of harmony, and so we jog along in true old fog style.

MUSIC MAKES CHARACTER.

HAS it ever occurred to you that musical practice has the power to form and perfect the character of the faithful student? On the piano, or any other instrument, you soon discover that you must be conscientious in the matter of every detail or you will not succeed. That is one good quality to acquire and cultivate. I wish you would also become convinced that you must be patient with persevering, or else, figuratively speaking, the barrel which you are making such an effort to roll uphill will roll downhill, and you will have to begin again. Patience and perseverance are great virtues to possess—the first indispensable to the teacher, the second a sine qua non to those who would become finished performers. I might go on enumerating other excellencies of character which musical practice makes grow within us, but the hints given will suffice.—"Nonconformist."

WHAT MADE ME A MUSICIAN.

II.

[Some months ago THE ETUDE sent out a letter to a number of prominent musicians asking what particular circumstance led them into the music life.]

FROM J. S. VAN CLYVE.

In reply to your question, what incident in my childhood led me to turn my thoughts to music, I must narrate with loving enthusiasm the magical charm exercised upon my mind by the first movement of Beethoven's "Pastoral Symphony" (in F, No. 6). The five years from April, 1862, to 1867, I spent at the Ohio Institution for the Blind in Columbus. In the spring of 1864 the school orchestra, directed by a learned German musician named H. G. Nottagel, was playing this movement; at about this same time I had stumbled upon Milton's "Paradise Lost," and was memorizing it with great rapture. I had also begun to make verses myself, and as I walked about the grounds "booning" to myself, as the neighbors used to say of Wordsworth, the charm of that wonderful, vernal music wrought upon me unexpectably. This simultaneous rise of the love of poetry and music in my heart was a momentous event for me, and was cordially encouraged by the dear old professor, who was himself a man of broad culture. However, I shared in those years something of the prevalent American notion, that music, while a pretty pastime, is hardly dignified enough for a man. I should never have made music a profession but for two events, which again acted simultaneously upon me. These were, first, that my father was temporarily left without a church; and, second, just at this time the post of assistant piano-teacher at Columbus school becoming vacant, I was urged to accept it. Thus in the fall of 1872 I was switched off the track of theology and literature on the rails of music, and I have never been able to get out of the groove since. I never dreamed of being a musical critic till 1877, when my friend, Dr. G. Ray, son of the celebrated mathematician Ray, asked me to contribute some articles, apropos of the Thomas concerts, to the old "Cincinnati Commercial," in the days when Marat Halstead was editor-in-chief.

FROM CHARLES R. ADAMS.

Since my earliest recollection I have loved and studied music. It was a natural and unavoidable consequence that music should be my profession. My voice secured such engagements for me that I was soon able to give myself entirely to the art.

FROM W. W. GILCHRIST.

In my case, taking up the musical profession was the result of a gradual drift, which, although at first slow, was nevertheless irresistible. It was not the result of any special circumstance in youth, but of a deliberate choice. For some years before I decided to enter the profession of music I had felt that such a course was inevitable, my secret leanings being in that direction. However, I attempted other pursuits and entered as a law student, but did not remain a follower of Blackstone. The study was halfhearted and insincere, and more or less perfunctory and predestined to failure, for the divine music beckoned me away to join my train, and soon I turned my back on law and gave myself up to music.

FROM CARLYLE PETERSLEE.

I can not remember the time when I did not play and sing; but the incident that decided my father to make a musician of me is the following: I had the misfortune to lose my mother when I was three years of age; and my brother who was a little older than myself, my father, and I were all that were left of the family.

One day my father was giving my brother a piano lesson and I was crawling under the piano. My brother had no particular talent for music and was making bad work of his lesson. Finally my father lost all patience and said, "I believe that baby under the piano can do better than you. Come here, Carlyle, and let's see what you can do."

He placed me on the stool, and to his amazement my

baby fingers found the right keys and I played the exercise in correct time and rhythm.

I do not think he ever gave my brother another lesson after that occurrence, but from that time for a number of years he devoted two hours every day or evening to my musical development. I made my debut as a public pianist when I was twelve years of age, in Boston Music Hall, playing a concerto with grand orchestra by Hummel.

FROM B. J. LANG.

I can not remember any time of my life when I was not possessed of a mild but firm determination to be of and to do something with music.

FROM EMIL LIEBLING.

I can not remember any particular incident that turned my mind to music. During my boyhood I very unwillingly submitted to some piano lessons, which cruel fate, in the shape of an unreasonable father, forced upon me. When I landed in America in 1867 a mere chance made me a music teacher, as nothing else seemed just then available, but with the obligation to do certain work some latent ability gradually developed, and when I was brought into active competition with superior minds later on, my own observations very quickly extended my grasp of musical affairs. Whatever success I have had may be due to a strong feeling of obligation to give full value for money received, and carrying out the old adage, "Live and let live."

MRS. H. H. A. BRACH inherited her musical trend from her mother, who was an accomplished musician, playing and singing a great deal before her marriage. When but one year old, Mrs. Brach, then Amy Mary Cheney, sang correctly over forty tunes, learning with readiness little songs hummed for her entertainment or soothing. Her memory does not now extend to the moment when she could not play the piano; at three years she could read the keys. As a little child she wore her fingers into two waltzes, away from an instrument, and announced the fact to her mother. Meeting with incredulity, she insisted on being lifted up on the piano stool and played them. From this time on she was allowed to study systematically, her writing being kept up the while. At fourteen her theoretical studies began and at sixteen she played in public with orchestral accompaniment. It would seem that Mrs. Brach's musical nature is a gift of inheritance, and that in her case the bent manifested itself so early in life that no other career was possible to her than that of a musician.

THE AMERICAN GUILD OF ORGANISTS.

EXAMINATION AND PRIZE COMPETITION.

The next examination for admission as members will be held in New York City, and in any other center convenient to a sufficient number of candidates to warrant duplicate arrangements. The examinations will be in two grades, one leading to associate membership, the other to fellowship in the Guild, both consisting of practical tests in organ playing and in musicianship displayed at the keyboard, and also in tests of the general knowledge and musical skill of the candidate as shown in writing. Full particulars of the examinations may be had of Mr. R. Huntington Woodman, Chairman of the Examination Committee, at 1425 Pacific Street, Brooklyn, N. Y. The dates appointed for the examinations are Tuesday and Wednesday, June 21st and 22nd, in New York City.

The prize competition, which occurs yearly among the membership of the Guild, for a gold medal valued at \$50, is open only to members of the Guild, but it will be possible for those who qualify by passing the examinations in June to compete for this medal this year, as the competition will be open until September. The words selected by the committee, and which must be set by the composer in any form that he chooses, are verses 3, 6, 7, 8, 9, and 11 of the 51st chapter of Isaiah. The composition must be sent under non *de plume* to the Secretary of the Guild, Mr. Will C. Macfarlane, at 511 West 145th Street, New York, from whom any further particulars may be secured.

EXAMINATION QUESTIONS IN MUSIC.

III.

61. Define an interval.
62. What is the smallest interval in the scale?
63. What is the meaning of the term diatonic?
64. What is the difference between a diatonic and a chromatic semitone?
65. Write diatonic semitones above and below C sharp, B flat, A flat, G sharp, F sharp. Write chromatic semitones above and below the same letters.
66. How are intervals named? How counted, up or down?
67. What intervals occur between C-F, F-B, B-D, D-A?
68. Give examples of all the diatonic intervals.
69. Do we recognize intervals larger than one octave? Write four examples.
70. What is meant by inversion?
71. What rule may be used in order to determine what a given interval will become if inverted?
72. Write examples of a major, minor, augmented, and diminished intervals.
73. What is meant by consonant? What is the opposite of consonant?
74. What intervals are consonant, what dissonant?
75. What is the difference between a diatonic and a chromatic interval? In what keys would the interval E-G sharp be chromatic?
76. How many kinds of intervals have we, *e. g.*, major, minor, etc.

77. Beginning with the smallest third you can write, change it by addition of signs to larger intervals. Write an example of the largest fifth that can be written.

78. Analyze the scale of C, stating the interval from each note of the scale to every other one of the same scale.

79. Analyze the scale and state how many intervals of various kinds are found, *e. g.*, minor seconds, major seconds, etc.

80. With E flat as the root, write every possible interval above and below it.

81. What is meant by the word legato?

82. Is there any sign that implies the same meaning? Write this sign.

83. What difference is there in the execution of two notes on different degrees, and two on the same degree, when the legato sign is written above them?

84. What effect do dots or small dashes placed over or under notes have? What name is given to marks of this kind?

85. What difference is there between a dot and a dash over a note so far as regards execution?

86. If a slur be placed over dotted notes, what name is given to the style of execution?

87. What is meant by portamento?

88. How is the lowering and raising of the damper pedal indicated?

89. Should the pedal be pressed down at the same time or after the bass note is struck?

90. Explain *senza sordini*, *con sordini*, *una corda*, *tre corde*. What is the origin of the terms?

PRIZE ESSAY CONTEST.

The number of essays submitted was very large this year, and the interest manifested was very gratifying. Many of the essays sent in, although well written, were on topics more or less esthetic in character or partaking of the nature of rhapsodies on music. The essays selected for the prizes are on timely topics and should give to our readers much valuable food for thought. The final choice was by no means an easy one, and a number of considerations were taken into account before award was made. The prizes were awarded as follows:

First prize, Robert Braine, Springfield, Ohio.
Second prize, J. B. Kline, Williamsport, Pa.
Third prize, Mrs. E. M. Clark, Philadelphia, Pa.
Fourth prize, Miss Helena Maguire, Chelsea, Mass.

PUBLISHERS' NOTES

The publisher of this journal is the head of the best-equipped music-supply house, from the teachers' standpoint, in the country. We supply any piece of music or text-book relating in any way to music published in the world. We do this at the least possible price. We cater to the teachers' trade and give them every possible advantage. We will be better prepared in the fall than at present. At the present time we are publishing more than we usually do, even though there is some complaint of all times. We intend to publish, this summer, to our fullest capacity, so that we will have a large lot of new and salable music to send out to our patrons during the coming season. Our publications are all especially prepared for the teachers' use; our stock of publications of others than our own is one of the best selected in the country. Before deciding on your dealer for the next season, or if you desire to make a change for any reason, send to us for a full line of catalogues, which will give you more particulars.

We take this opportunity of thanking the teachers who have made all this possible, for their patronage, and trust we will merit a continuance.

It is so easy to overlook a good thing that is at hand while looking for one in the distance. Judging from the experience arising from our business correspondence numerous subscribers do not carefully and critically plan over the music pages that we give so liberally in THE ETUDE. This we know, because in making up selections for sending out "On sale," mention is made in the next order of some pieces as being exceptionally good, and we are thanked for putting them into the selection, whereas but a few weeks before they were published in THE ETUDE. We have a twofold view in publishing music new in THE ETUDE—first, to give a large quantity of good music for home use to the subscribers; second, to let teachers know of good teaching pieces for their professional use. In the latter case we feel that we are doing the teacher an actual favor of great value to him, for good music for pupils is a vital element in the popularity and success of a teacher.

DURING 1896 we solicited the names of teachers who are competent to give instruction according to Dr. Mason's system of "Touch and Technique," and received quite a number which were published in THE ETUDE and finally arranged according to States for reference in this office. We are constantly in receipt of inquiries from correspondents who wish to know of teachers of this system near their homes, and while we have many names there is still a number of large cities which are not represented, and if it so desire we make this list as complete as possible. To this end we invite all teachers who are competent to instruct according to Mason's system to send us their name and address for publication in THE ETUDE and for future reference in this office. We do not only wish to enroll the names of teachers in the large cities of the United States and Canada, but want as complete a list as it is possible to make, no matter whether the teacher's field of activity is a large city or a country district.

DURING this month we expect the returns and settlement from those having yearly accounts on our books. This refers particularly to those having "On sale" packages from us. In returning the music not desired be sure to place your name and address on the package. It is not necessary, in that case, to write to us. If the package is of any size the cheapest way, of course, is to send by freight, otherwise it would be best for you to obtain the express rate before deciding whether to return by express

or mail. The mail rate is eight cents per pound; four-pound packages only allowed. With the June 1st statement we will send a gummed label containing a space for your name.

THE advertising pages of THE ETUDE offer to music schools in particular, and to any one else who has any article to sell which appeals especially to musicians, a chance not to be obtained by any other method. We would draw the attention of the music schools and colleges in particular, and to any one else who has any article to sell which appeals especially to musicians, a chance not to be obtained by any other method. We would draw the attention of the music schools and colleges in particular, and to any one else who has any article to sell which appeals especially to musicians, a chance not to be obtained by any other method. We would draw the attention of the music schools and colleges in particular, and to any one else who has any article to sell which appeals especially to musicians, a chance not to be obtained by any other method.

DURING the past few years we, perhaps, have paid more attention to the reed organ than other publishers have. Mr. Charles W. Landon, well known as a teacher and writer, has prepared for us the most popular Reed-organ Method published. In addition to this, which can be used in conjunction or otherwise, he has prepared a set of Reed-organ Studies, published in four books. These are up-to-date collections of easy music and instruction, combined, selling as sheet music for one dollar each, subject to our usual discount. In addition to this method and school we have published a large number of specially prepared compositions for the reed-organ. We shall be pleased to send any or all of the above named publications "On sale" at our usual liberal discount to the profession.

THE quality and price of our metronomes is no exceptional that we can not but mention it more often than we otherwise would. Our price is below that given by any other house. The price for transportation, while it is as substantial as possible, is so arranged that it is less, and the quality of the metronome is the best which we can find without reference to price. We are paying more at the present time than it is possible for us to buy the make which is being sold by most of the houses dealing in these goods. The metronome has become a positive necessity to every piano student. We carry four styles: With and without bell, detached lid, for \$3.50 and \$2.50; with and without bell, attached lid (which is a most valuable feature), for \$4.00 and \$3.00 respectively. If you have not one of these instruments, let us hear your order. The cost of transportation is extra, about 25 cents.

PERHAPS it is not generally known that our musical literature publications to-day are the most valuable of any list published by any firm, with no exceptions. Following the policy of this house musical literature is given more attention—quite naturally, considering the aims of this journal. In addition to our own publications we will quote from Mr. Frank Marling, who has charge of the musical literature in one of our largest book-publishing concerns; he has done considerable cataloging in this line. He says that our stock of musical literature in general, foreign and American, is without doubt the largest he has seen. We are prepared to furnish any price, no matter where published, at the lowest possible price.

We want not only those who have a little leisure in the summer time, but those who have a great deal at any time, to write to us with regard to terms for the

soliciting of subscriptions to this journal. The retail price, from which we never deviate, to the general public is \$1.50. We give for this, every month, at least twenty-eight pages of valuable musical reading matter, and twenty-eight pages of music, containing seven or eight pieces, equal in price to more than a year's subscription. We allow a large commission to those who wish to solicit subscriptions. We have the largest paid subscription list of any journal connected in any way with music. This of itself is a guarantee of the value of the journal to its constituents. As our agents have said to us, THE ETUDE is well known in almost every musical community, and where it is not the leaving of a copy over night proves its worth without any further solicitation.

We will furnish you with free sample copies and will give you any other help possible. Write to us.

THE new work on "Harmony," by Dr. H. A. Clarke, is expected from the binder in a few days, when it will be sent out to the advance subscribers. The special offer of the work is no longer in force. The retail price of the book has been placed at \$1.25.

To those contemplating teaching harmony in the fall we would advise an examination of this work. It embodies the most advanced ideas of teaching harmony. It is written by an experienced theorist and educator. It will, no doubt, rank as one of the leading works of our time on harmony.

We have issued a little pamphlet by Carl Reinecke, entitled "Suggestions for the Musical Youth," price ten cents. It is somewhat on the order of Schumann's "Rules to Young Musicians." A copy of a work of this character, placed in the hands of every music student, produces an immense amount of good work. The trouble with the average music student is that they have very clouded ideas of the importance and difficulty of music. This little work will go a good way toward setting pupils aright.

DURING any of the three summer months we will send THE ETUDE for only twenty-five cents to any person. This is done primarily to keep alive the interest of the pupil during the period in which regular practice is suspended. It has been shown that any pupil, having good musical literature and good music to entertain him during the summer, returns in the fall with an increased desire to prosecute more serious study. Every teacher throughout the country should advise every member of the class to take this twenty-five cent subscription for the three months. The sheet-music alone in these three months could not be gotten for less than \$2.00. Try the plan!

Our new book of duets, called "The Duet Hour," has met with the heartiest approval of the profession. While there are many volumes of four-hand music, there are very few that are systematically arranged. Most of them contain a miscellaneous lot of music that is thrown together, without design, from the pieces that the publisher may have on hand. The plates for these duets were not taken from pieces that were already on hand, but were designed especially for this work. This book gives variety and progressive difficulty and style of composition in the correct order. The pieces are mostly in the first and second grade, and very few of them contain over two pages. The retail price of the book is \$1.00.

THOSE of our patrons who desire to continue to teach during the summer, can have our new issues sent to them regularly monthly, by sending us special instructions. During the summer months our new issues are not sent out unless especially directed. But there are as many teachers who are more active in the summer than in the winter; to these the regular packages of new music are a very great accommodation. We publish just as extensively in the summer as in the winter. Those of our patrons who desire either vocal or instrumental compositions during the summer, can have them by sending in their names.

We are agents for two sets of books that will serve a particular purpose. The one is called the "Wreath Course," by J. D. Lane. It is composed of four distinct courses, to be used for singing classes, clubs, public schools, etc., and is an excellent book for vocal purposes. The "Juvenile Wreath" is the simplest, and is intended for primary classes. It contains rudiments and the simplest songs for children. The next above that is the "Ideal Wreath." This is a book of more advanced pupils and has a great variety of songs—sacred quartets, glees, ball songs, etc. The next is the "Sovereign Wreath." This can be used for clubs or intermediate grades. It also has rudimentary instruction. The last one, the "Imperial Wreath," is a collection of glees, operas, four-part songs, anthems, etc., for the use of schools, musical conventions, and colleges. Each of these works is complete in itself, but they make a most excellent course. The music is selected with the greatest care, and is the best set of courses we have ever examined.

The other set of works is by J. A. Parks, and is composed of five most excellent volumes, as follows: Sacred Quartets for Male Voices, Sacred Quartets for Mixed Voices, Concert Quartets for Mixed Voices, Concert Quartets for Male Voices, and Sacred Anthems for Mixed Voices. An advertisement of these two sets of books can be found in another part of this journal. We also will send circular to any one on application.

The marked success of the little work called "How To Teach, How To Study," by E. M. Selson, has necessitated a second edition. All the typographical errors of the first edition have been corrected in this. The work is much more substantially bound, and other alterations that were found necessary, were made by the author. To young teachers and those about to enter the profession, this book is of incalculable benefit. It is a guide to the music teacher. It points out the obstacles to be overcome, how to manage the pupil, and how to develop the latent resources of the pupil. The book is replete with the most valuable hints on how to teach. It sells retail for only fifty cents.

"The Masters and Their Music," by W. S. B. Mathews, is one of the books that we would recommend for summer reading. It is inspiring and instructive. Most works of this kind have dealt principally with the biographies of musicians. The most important feature of Mr. Mathews' work is the works of the masters, although the biographies have not been slighted. It can be used as a book for music clubs or classes, and also as a basis for lectures, but most of all for the individual use of the teacher. The information contained in the work should be in the possession of every active member of the profession. If you have not a copy of the work, and wish to have summer reading, which will improve you at the same time, procure a copy of "The Masters and Their Music." Price \$1.50.

LANDAU'S "Sight Reading Album" is on the market. It is, no doubt, the finest collection of easy music that has ever been issued. Every piece is a gem. Besides it has the additional feature of sight reading, which is by no means secondary. Teachers can not complain of a lack of good music of the easier grades. Every piece in this volume, if not by one of the great masters, is at least by some well-known writer. The aim of the work is to present the best of the easiest of all composers. A second volume will follow some time in the fall. Announcement will be made later on.

"NOTES of a Pianist," by Gottschalk, is a work that is deserving of a wider popularity that it has received. The price of the work has been a bar to its extensive use. It has now been reduced from \$3.00 to \$1.50 since we have become the publishers. Gottschalk's career is one that is particularly interesting to all Americans. The intensity of his works is just as much alive today as in the early sixties. He was the first great American pianist, and we have not had his equal as yet. He might be styled the Chopin of America. In his works he gives his experience, his trials, and his

thoughts. It was a habit of his all through his life to jot down all his observations and to keep an accurate account of everything that transpired during his concert career. This book is written in an extremely interesting style.

It is the time of year when diplomas are issued. It should be known that we have blank forms of diplomas that are available for graduating purposes. The size is about 15 x 15 inches, lithographed on parchment paper, and gotten up in regular diploma form. The price of these is ten cents each.

MUSIC IN THIS ISSUE.

The Canonetta, by A. Fenier, is the composition which was awarded the first prize in the competition which closed the past month. It is a very smooth, flowing lyric, just exactly what the name means, a song. The melody must be brought out exactly as if sung by a solo voice.

The Impromptu, by Friedrich Brandeis, is also of the lyric type, and should have a clearly ennobled melody. The composition can be given with considerable rubato, the accompanying chords light and short. The second part in A flat must be rendered in a broad, quiet style. The upper note of the various chords is to be considered as a melodic note.

"The Blacksmith," by Frank L. Eyer, is a taking little piece in what the Germans call "Characteristick" (character-piece). The blows of the heavy hammer on the anvil and the lighter, more rapid, and ringing strokes of the small hammer are all clearly indicated, while the melodious quality of the piece makes it interesting music. At the close, the six strokes of the bell must be well brought out, when the blacksmith lays aside his work, folds his leather apron, and wends his way home with a light and happy heart, to the joys and rest of his friends.

The "Turkish March," by Bielh, brings in the strongly marked rhythmic effects and ornaments which are characteristic of Eastern music and which composers use to impart "local color" to compositions. The irregular accents on the second beat of the measure must be regarded, since they contribute largely to the effect of the piece as a whole.

"The Star-Spangled Banner," a transcription by Carlos Troyer, will be a welcome addition to the pianist's repertory at this time. The variations show the thorough musician and accomplished pianist, and we can confidently urge the learning of this piece by all players whose technique is sufficiently advanced for them to undertake it. The melody is to be brought out at all times as if sung, in unison by a chorus of the people—broad, sonorous, and vigorous. Those who have bought copies of the sheet music edition should compare the latter with the present edition, which contains some changes by the composer.

The Scherzo, by Bielhfeld, is a piece for the younger players that will be welcomed by teachers everywhere. The subject is so clearly defined and melodious that a child will naturally bring it out at every entry, even if not told to do so. Each hand contributes a share to the effect of the piece—a symmetry both in technique and in musical results. The second movement possesses of the lyric type, and the right hand has the principal work.

Brahms' "Hungarian Dance," from the well-known set, should please those of our readers who do not play piano. We have spoken often of the gypsy music of Hungary. Many composers have endeavored to express in our modern system of music the peculiar rhythmic, melodic, and dynamic effects of the gypsy, and Brahms has been one of the most successful. Every mark in this piece has its value and should be observed.

Our vocal pages are enriched by a sparkling, spirited song by Maud Valerie White, one of the most popular of English balladists, "Twas in the Lovely Month of May." This must be rendered with appropriate lightness and delicacy, the whole effect being suitable to the season of flowers and the "merry May-time."

CARON'S song, "It May Be Love," is a good type of the modern song of sentiment and can be used for concert or

parlor singing. The range is such that it can be used by any medium voice. It is a song for teachers as well.

HOME NOTES.

MR. LOUIS C. ELDER will be in Ashbury Park this July. He will give a course of twelve lectures on music to be given in the

The Chicago Musical College has moved into its new home on Wabash Avenue. For the next season the College will send its scholarships, 35 full and 130 partial.

MR. EDWARD DICKINSON, the newly-elected director of the Public Conservatory in Baltimore, is making a visit to the large music schools of this country, and will spend the summer in Europe, looking into the latest and best methods employed in conservatory teaching there.

MR. W. J. HENDERSON, the brilliant musical critic of the "N. Y. Evening Post" and a valued contributor to THE ETUDE, is a member of the N. Y. Naval Reserve. He is also an enthusiastic pianist and can "write up" a race as well as a concert.

DUDLEY BUCK'S cantata, "Christ the Victor," was rendered in Grace Church, Middletown, N. Y., on the evening of May 15th. The chorus was the regular thirty-voiced choir of the church, under the direction of Mr. Harvey Wickham. This is the fourth cantata given by this choir during the present season.

PROFESSOR EDWARD DICKINSON has issued a very complete syllabus of his lectures on the history of music, primarily for the use of his classes in Oberlin Conservatory, but equally valuable to all students. The syllabus contains lectures on the principal classical forms, with a consideration of the old classical writers, as well as the modern national schools, including Wagner. The reference for private study will prove an invaluable aid to the home reader.

MR. WILLIAM H. SHEDDEN is closing up a series of concert engagements. He will play at the M. T. N. A. meeting in New York, and at the Chicago Lakes, N. Y., in July and August. MR. FRANK WATZMAN, of Chicago, was the soloist at the Goldbeck, who has been studying for the past six years, will go back at the Goldbeck Summer School in Chicago.

A RECIPE by pupils of Carl Feltgen, in Steiner Hall, Boston, May 14th, was favorably noticed by the local press. Mr. Feltgen will carry on a summer school for teachers, July 11th to August 11th.

AN Extendedfest was held at Ada, O., May 30th, under the auspices of the Ohio Normal University Choral Society. Mr. H. E. Jones, of Philadelphia, was the adjudicator.

MR. KATHRYN R. GLENCOE, a former pupil of Dr. William Mason, gave a recital in Association Hall, Newark, N. J., assisted by a number of her pupils.

MR. EMILY STRANOWITZ, one of Philadelphia's best-known singing teachers, gave an enjoyable pupil recital at the Stratford Hotel, May 29th.

THE South Atlantic States Music Festival, held at Spartanburg, S. C., under the auspices of the Converse College Choral Society, proved a success both artistically and financially. Dr. Foster is to be congratulated.

EDWARD REXTER PERCY spent the last two weeks of April in Paris. On the 14th he played at the Salle Pleyel for his Royal Highness, Prince Guy de Jonquiere, on the 20th at one of Mrs. Chippaux's afternoon receptions, and on the evening of the 21st gave a public concert of his own at the Salle des Fêtes du Journal. At this appearance the "Paris Messenger" writes: "Last evening, M. E. Rexter Percy, of Boston, played a program which tested every resource of the modern virtuoso, and showed a technical grasp and scholarship seldom equaled even in these days, where the piano is supposed to have yielded up all its secrets. Mr. Percy is entitled to a high rank among the great players of the world, and his gift as an analyst and composer is very rare among musicians who are primarily instrumentalists."



Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next issue.

A DISTINGUISHED EUROPEAN CONCERT pianist (lady), with highest European concert and press notices, desires position as teacher and pianist in some large conservatory or college. Salary, \$1,000 per annum, salary, etc. Mr. S. care of E. W. Fritzsche, Redacteur des "Musikalisches Wochenblattes," Leipzig, Germany.

PROF. EDWARD DICKINSON OF THE OBERLIN (Ohio) Conservatory and College has published his syllabus of lectures as a guide to his own study to study the history and criticism of music. The work forms a pamphlet of 136 pages, giving a topic abstract of the subject, with references in detail to over 2500 musical works in English, German, and French, of which about 200 are English. The price of the book, unbound, is \$1.00, and may be obtained of the publisher of THE ETUDE.

WANTED, BY A LADY OF EXPERIENCE, POSITION as assistant teacher of piano in college. References. Address C. P. O. Box 125, Meridian, Miss.



"The Duet Hour" is a pleasing, easy collection of a good grade, and will certainly prove to be a favorite with all.

THE ETUDE is the best monthly book that was ever published; it is useful to the teacher as well as the student, having abundant information and a very good selection of music in every number.

Allow me to express my appreciation of THE ETUDE. I find it so helpful in my teaching that I would not be without it for double the price. The teacher or student must be a laggard who would not be inspired to greater efforts by reading it.

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